AN ESSAY ON THE THEORY OF PAINTING.

By Mr. RICHARDSON.

Is mihi vivere demum, atque frui anima videtur, qui aliquo negotio intentus, præclari facinoris, aut Artis bonæ famam quærit. Salluſt.

Ho Sentito dire (à Michelagnolo) che Raffaello non hebbe queſt'arte da natura, ma per lungo ſtudio.

Aſcanio Condiui nella Vita di Michelagnolo Buanarroti.

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ON THE

THEORY

OF

PAINTING.

BECAUSE Pictures are univerſally delightful, and accordingly made one part of our Ornamental Furniture, many, I believe, conſi-

der the Art of *Painting* but as a pleaſing Superfluity; at beſt, that it holds but a low Rank with reſpect to its *Uſefulneſs* to Mankind.

If there were in reality no more in it than an innocent Amuſement; if it were only one of thoſe Sweets that the Divine Providence has beſtow'd on us, to render the Good of our preſent Being ſuperior to the Evil of it; or whether it be or no, to render Life ſomewhat more eligible, it ought to be conſider'd as a Bounty from Heaven, and to hold a place in our Eſteem accordingly. Pleaſure, however it be depreciated, is what we all eagerly and inceſſantly purſue; and when Innocent, and conſequently a Divine Benefaction, is to be conſider'd in that View, and as an Ingredient in Humane Life, which the Supreme Wiſdom has judg'd neceſſary.

Painting is that pleaſant, innocent Amuſement, and as ſuch it holds

holds its Place amongſt our Enjoyments. But 'tis more; 'tis of great Uſe, as being one of the means whereby we convey our Ideas to each other, and which in ſome reſpects has the Advantage of all the reſt. And thus it muſt be rank'd with Theſe, and accordingly eſteem'd not only as an Enjoyment, but as another Language, which completes the whole Art of communicating our Thoughts, one of thoſe particulars which raiſes the Dignity of Human Nature ſo much above the Brutes; and which is the more conſiderable, as being a Gift beſtow'd but upon a few even of our own Species.

Words paint to the Imagination, but every Man forms the thing to himſelf in his own way: Language is very imperfect: There are innumerable Colours and Figures for which we have no name, and an Infinity of other Ideas which have no

certain Words univerſally agreed upon as denoting them; whereas the Painter can convey his Ideas of theſe things clearly, and without Ambiguity; and what he ſays every one underſtands in the Senſe he intends it.

And this is a Language that is Univerſal; Men of all Nations hear the Poet, Moraliſt, Hiſtorian, Divine, or whatever other Character the Painter aſſumes, ſpeaking to them in their own Mother Tongue.

Painting has another Advantage over Words, and that is, it *pours* Ideas into our Minds, Words only drop 'em. The whole Scene opens at one View, whereas the other way lifts up the Curtain by little and little. We ſee (for Example) the fine Proſpect at *Conſtantinople*, an Eruption of Mount *Ætna*, the Death of *Socrates*, the Battel of *Blenheim*, the Perſon of King *Charles* I. *&c.* in an inſtant.

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The Theatre gives us Repreſentations of Things different from both theſe, and a kind of Compoſition of both: There we ſee a ſort of moving, ſpeaking Pictures, but theſe are tranſient; whereas Painting remains, and is always at hand. And what is more conſiderable, the Stage never repreſents things truly, eſpecially if the Scene be remote, and the Story ancient. A Man that is acquainted with the Habits and Cuſtoms of Antiquity, comes to revive or improve his Ideas relating to the Misfortune of *OEdipus*, or the Death of *Julius Cæſar*, and finds a ſort of fantaſtical Creatures, the like of which he never met with in any Statue, Bas-Relief, or Medal; his juſt Notions of theſe Things are all contradicted and diſturb'd. But Painting ſhews us theſe brave People as they were in their own genuine Greatneſs, and noble Simplicity.

The Pleaſure that *Painting*, as a dumb Art, gives us, is like what we have from Muſick; its beautiful Forms, Colours and Harmony, are to the Eye what Sounds, and the Harmony of that kind are to the Ear; and in both we are delighted in obſerving the Skill of the Artiſt in proportion to It, and our own Judgment to diſcover it. 'Tis this Beauty and Harmony which gives us ſo much Pleaſure at the Sight of Natural Pictures, a Proſpect, a fine Sky, a Garden, *&c.* and the Copies of theſe, which renew the Ideas of 'em, are conſequently pleaſant: Thus we ſee Spring, Summer, and Autumn, in the depth of Winter; and Froſt and Snow, if we pleaſe, when the Dog-Star rages. By the help of this Art we have the Pleaſure of ſeeing a vaſt Variety of Things and Actions, of travelling by Land or Water, of knowing the Humours of Low Life without mixing

ing with it, of viewing Tempeſts, Battels, Inundations; and in ſhort, of all Real, or Imagin'd Appearances in Heaven, Earth, or Hell; and this as we ſit at our Eaſe, and caſt our Eye round a Room: We may ramble with Delight from one Idea to another, or fix upon any as we pleaſe. Nor do we barely ſee this Variety of Natural Objects, but in good Pictures we always ſee Nature Improv'd, or at leaſt the beſt Choice of it. We thus have nobler and finer Ideas of Men, Animals, Landskips, &c. than we ſhould perhaps have ever had. We ſee particular Accidents and Beauties which are rarely, or never ſeen by us; and this is no inconſiderable Addition to the Pleaſure.

And thus we ſee the Perſons and Faces of famous Men, the Originals of which are out of our reach, as being gone down with the Stream of Time, or in diſtant Places: And thus

thus too we ſee our Relatives and Friends, whether living or dead, as they have been in all the Stages of Life. In Picture we never dye, never decay, or grow older.

But when we come to conſider this Art as it informs the Mind, its Merit is rais'd; it ſtill gives Pleaſure, but 'tis not merely ſuch. The Painter now is not only what a wiſe Orator who is a beautiful Perſon, and has a graceful Action, is to a deaf Man, but what ſuch a one is to an underſtanding Audience.

And thus Painting not only ſhews us how Things appear, but tells us what they are. We are inform'd of Countries, Habits, Manners, Arms, Buildings Civil, and Military, Animals, Plants, Minerals, their Natures and Properties; and in fine, of all kinds of Bodies whatſoever.

This Art is moreover ſubſervient to many other uſeful Sciences; it gives the Architect his Models; to Phy-

Phyſicians and Surgeons, the Texture and Forms of all the Parts of Human Bodies, and of all the *Phœnomena* of Nature. All Mechanicks ſtand in need of it. But 'tis not neceſſary to enlarge here the many explanatory Prints in Books, and without which thoſe Books would in a great meaſure be unintelligible, ſufficiently ſhew the Uſefulneſs of this Art to Mankind.

I pretend not to go regularly through all Particulars, or here, or elſewhere, throughout this whole Undertaking, to ſay all that is to be ſaid on the Subject; I write as the ſcraps of Time I can allow my ſelf to employ this way will permit me; and I write for my own Diverſion, and my Son's Improvement, (who well deſerves all the Aſſiſtance I can give, though he needs it as little as moſt young men; to whom I muſt do this farther Juſtice, as to own that I am beholden to Him in my

my turn for ſome conſiderable Hints in this Undertaking.) And if, moreover, what I write may hereafter happen to be of uſe to any body elſe; whether it be to put a Lover of Art in a Method to judge of a Picture, (and which in moſt things a Gentleman may do altogether as well as a Painter) or to awaken ſome uſeful Hints in ſome of my own Profeſſion; at leaſt to perſuade ſuch to do no Diſhonour to it by a low or vicious Behaviour: If theſe Conſequences happen, it will be a Satisfaction to me over and above. But to return, and to come to what is moſt material.

Painting gives us not only the Perſons, but the Characters of Great Men. The Air of the Head, and the Mien in general, gives ſtrong Indications of the Mind, and illuſtrates what the Hiſtorian ſays more expreſſly and particularly. Let a Man read a Character in my Lord

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Clarendon, (and certainly never was there a better Painter in that kind) he will find it improv'd, by ſeeing a Picture of the ſame Perſon by *Van Dyck*. *Painting* relates the Hiſtories of paſt and preſent Times, the Fables of the Poets, the Allegories of Moraliſts, and the good things of Religion; and conſequently a Picture, beſides its being a pleaſant Ornament, is uſeful to Inſtruct and Improve our Minds, and to excite proper Sentiments and Reflections, as a Hiſtory, a Poem, a Book of Ethicks, or Divinity is: The truth is, they mutually aſſiſt one another.

By Reading, or Diſcourſe, we learn ſome Particulars which we cannot have otherwiſe; and by Painting we are taught to form Ideas of what we read; we ſee thoſe things as the Painter ſaw 'em, or has improv'd 'em with much Care and Application; and if he be a *Rafaëlle*, a *Giulio Romano*, a ſome ſuch

ſuch great Genius, we ſee 'em better than any one of an inferiour Character can, or even than one of their Equals, without that degree of Reflection they had made, poſſibly could. After having read *Milton*, one ſees Nature with better Eyes than before, Beauties appear which elſe had been unregarded: So by converſing with the Works of the beſt Maſters in Painting, one forms better Images whilſt we are Reading or Thinking. I ſee the Divine Airs of *Rafaëlle* when I read any Hiſtory of our Saviour, or the Bleſſed Virgin; and the Awful ones he gives an Apoſtle when I read of their Actions, and conceive of thoſe Actions that he and other great Men deſcribe in a nobler manner than otherwiſe I ſhould ever have done. When I think of the great Action of the *Decii*, or the three hundred *Lacedemonians* at *Thermopylæ*, I ſee them with ſuch Faces and

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Attitudes, as *Michelangelo* or *Giulio Romano* would have given 'em; and *Venus* and the *Graces* I ſee of the Hand of *Parmeggiano*; and ſo of other Subjects.

And if my Ideas are raiſed, the Sentiments excited in my Mind will be proportionably improved. So that ſuppoſing two Men perfectly equal in all other reſpects, only one is converſant with the Works of the beſt Maſters (well choſen as to their Subjects) and the other not; the former ſhall neceſſarily gain the Aſcendant, and have nobler Ideas, more Love to his Countrey, more moral Virtue, more Faith, more Piety and Devotion than the other; he ſhall be a more Ingenious, and a Better Man.

To come to Portraits; the Picture of an abſent Relation, or Friend, helps to keep up thoſe Sentiments which frequently languiſh by Abſence, and may be inſtrumental

tal to Maintain, and ſometimes to Augment Friendſhip, and Paternal, Filial, and Conjugal Love, and Duty.

Upon the ſight of a Portrait, the Character, and Maſter-ſtrokes of the Hiſtory of the Perſon it repreſents, are apt to flow in upon the Mind, and to be the Subject of Converſation: So that to ſit for one's Picture, is to have an Abſtract of one's Life written, and publiſhed, and our ſelves thus conſign'd over to Honour, or Infamy. I know not what Influence this has, or may have, but methinks 'tis rational to believe, that Pictures of this kind are ſubſervient to Virtue; that Men are excited to imitate the Good Actions, and perſuaded to ſhun the Vices of thoſe whoſe Examples are thus ſet before them; uſeful Hints muſt certainly be frequently given, and frequently improv'd into Practice. And why ſhould we not alſo believe, that conſidering the violent

lent Thirſt of Praiſe which is natural, eſpecially in the nobleſt Minds, and the better ſort of People, they that ſee their Pictures are ſet up as Monuments of Good, or Evil Fame, are often ſecretly admoniſh'd by the faithful Friend in their own Breaſts to add new Graces to them by Praiſe-worthy Actions, and to avoid Blemiſhes, or deface what may have happen'd, as much as poſſible, by a Future good Conduct. A Flattering Mercenary Hand may repreſent my Face with a Youth, or Beauty, which belongs not to me, and which I am not one jot the younger, or the handſomer for, though I may be a juſt Subject of Ridicule for Deſiring, or Suffering ſuch Flattery: But I my ſelf muſt lay on the moſt durable Colours, my Own Conduct gives the boldeſt Strokes of Beauty, or Deformity.

I will add but one Article more in Praiſe of this Noble, Delightful,

and Uſeful Art, and that is this: The Treaſure of a Nation conſiſts in the pure Productions of Nature, or thoſe manag'd, or put together, and improv'd by Art: Now there is no Artificer whatſoever that produces ſo valuable a thing from ſuch inconſiderable Materials of Natures furniſhing, as the Painter; putting the Time (for that alſo muſt be conſider'd as one of thoſe Materials) into the Account: 'Tis next to Creation. This Nation is many Thouſands of Pounds the richer for *Van-Dyck*'s Hand, and which is as current Money as Gold in moſt parts of *Europe*, and this with an inconſiderable Expence of the Productions of Nature; what a Treaſure then have all the Great Maſters here, and elſewhere given to the World!

'Tis nothing to the purpoſe to ſay, by way of Objection to all this, that the Art has alſo been ſubſervient to Impiety, and Immorality;

rality; I own it has; but am ſpeaking of the thing it ſelf, and not the Abuſe of it: A Misfortune to it in common with other excellent things of all kinds, Poetry, Muſick, Learning, Religion, &c.

Thus *Painters*, as well as *Hiſtorians*, *Poets*, *Philoſophers*, *Divines*, &c. conſpire in their ſeveral ways to be ſerviceable to Mankind; but not with an equal degree of Merit, if that Merit is to be eſtimated according to the Talents requiſite to excel in any of theſe Profeſſions.

But (by the way) 'tis not every *Picture-Maker* that ought to be called a *Painter*, as every *Rhymer*, or *Grubſtreet* Tale-Writer is not a *Poet*, or *Hiſtorian*: A *Painter* ought to be a Title of Dignity, and underſtood to imply a Perſon endued with ſuch Excellencies of Mind, and Body, as have ever been the Foundations of Honour amongſt Men.

He that Paints a Hiſtory well, muſt be able to Write it; he muſt be throughly inform'd of all things relating to it, and conceive it clearly, and nobly in his Mind, or he can never expreſs it upon the Canvas: He muſt have a ſolid Judgment, with a lively Imagination, and know what Figures, and what Incidents ought to be brought in, and what every one ſhould Say, and Think. A Painter therefore of this Claſs muſt poſſeſs all the good Qualities requiſite to an Hiſtorian; unleſs it be Language, which however ſeldom fails of being *Beautiful*, when the thing is clearly, and well conceived. But this is not ſufficient to him, he muſt moreover know the Forms of the Arms, the Habits, Cuſtoms, Buildings, *&c.* of the Age, and Countrey, in which the thing was tranſacted, more exactly than the other needs to know 'em. And as his Buſineſs is not to write the Hiſto-

Hiſtory of a few Years, or of one Age, or Countrey, but of all Ages, and all Nations, as occaſion offers, he muſt have a proportionable Fund of Ancient, and Modern Learning of all kinds.

As to paint a Hiſtory, a Man ought to have the main qualities of a good Hiſtorian, and ſomething more; he muſt yet go higher, and have the Talents requiſite to a good Poet; the Rules for the Conduct of a Picture being much the ſame with thoſe to be obſerv'd in writing a Poem; and *Painting*, as well as *Poetry*, requiring an Elevation of Genius beyond what pure Hiſtorical Narration does; the Painter muſt imagine his Figures to Think, Speak, and Act, as a Poet ſhould do in a *Tragedy*, or *Epick* Poem; eſpecially if his Subject be a Fable, or an Allegory. If a Poet has moreover the Care of the Diction and Verſification, the Painter has a

Task perhaps at leaſt Equivalent to That, after he has well conceived the thing over and above what is merely Mechanical, and other particulars, which ſhall be ſpoken to preſently, and that is the Knowledge of the Nature and Effects of Colours, Lights, Shadows, Reflections, *&c.* And as his Buſineſs is not to compoſe one *Iliad*, or one *Æneid* only, but perhaps many, he muſt be furniſh'd with a vaſt Stock of *Poetical*, as well as *Hiſtorical* Learning.

Beſides all this, 'tis abſolutely neceſſary to a Hiſtory-Painter that he underſtand *Anatomy*, *Oſteology*, *Geometry*, *Perſpective*, *Architecture*, and many other Sciences which the Hiſtorian, or Poet, has little occaſion to know.

He muſt moreover not only ſee, but throughly ſtudy the Works of the moſt excellent Maſters in Painting and Sculpture, Ancient and

Modern; for though ſome few have gone vaſt Lengths in the Art by the Strength of their own Genius, without Foreign Aſſiſtance, theſe are Prodigies, the like Succeſs is not ordinarily to be expected; nor have even theſe done what probably they would have done with the Advantages the Study of other Mens Works would have given them. I leave *Vaſari* and *Bellori* to diſpute whether *Rafaëlle* was beholden to *Michelangelo*'s Works for the Greatneſs of his Style, but that he improv'd upon his coming to *Rome*, and made Advantages from what he ſaw there is inconteſtable. Nor am I certain that *Coreggio* ſaw the S. *Cecilia* of *Rafaëlle* at *Bologna*, as has been aſſerted, but that he would have been the better for it if he had ſeen That, and other Works of that Maſter, I can eaſily believe.

To be a good Face-Painter, a degree of the Hiſtorical and Poeti-

cal Genius is requiſite, and a great Meaſure of the other Talents and Advantages which a good Hiſtory-Painter muſt poſſeſs. Nay ſome of them, particularly Colouring, he ought to have in greater Perfection than is abſolutely neceſſary for a Hiſtory-Painter.

'Tis not enough to make a tame, inſipid Reſemblance of the Features, ſo that every body ſhall know who the Picture was intended for, nor even to make the Picture what is often ſaid to be prodigious like: (This is often done by the loweſt of Face-Painters, but then 'tis ever with the Air of a Fool, and an Unbred Perſon.) A Portrait-Painter muſt undeſtand Mankind, and enter into their Characters, and expreſs their Minds as well as their Faces: And as his Buſineſs is chiefly with People of Condition, he muſt Think as a Gentleman, and a Man of Senſe, or 'twill be impoſſible

poſſible for him to give ſuch their true, and proper Reſemblances.

But if a Painter of this kind is not oblig'd to take in ſuch a compaſs of Knowledge as he that paints Hiſtory, and that the latter upon ſome accounts is the nobler Employment, upon others the Preference is due to Face-Painting; and the peculiar Difficulties ſuch a one has to encounter will perhaps balance what he is excuſed from. He is chiefly concern'd with the Nobleſt, and moſt Beautiful part of Humane Nature, the Face, and is oblig'd to the utmoſt Exactneſs. A Hiſtory-Painter has vaſt Liberties; if he is to give Life, and Greatneſs, and Grace to his Figures, and the Airs of his Heads, he may chuſe what Faces, and Figures he pleaſes; but the other muſt give all that (in ſome degree at leaſt) to Subjects where 'tis not always to be found, and muſt Find, or Make Variety in much

much narrower Bounds than the Hiſtory-Painter has to range in.

Add to all this, that the Works of the Face-Painter muſt be ſeen in all the Periods of Beginning, and Progreſs, as well as when Finiſh'd, when they are Not, oftner than when they Are fit to be ſeen, and yet Judg'd of, and Criticis'd upon, as if the Artiſt had given his laſt Hand to 'em, and by all ſorts of People; nor is he always at liberty to follow his Own Judgment. He is moreover frequently diſappointed, obliged to wait till the Vigour of his Fancy is gone off, and to give over when 'tis ſtrong, and lively. Theſe things, and ſeveral others which I forbear to mention, oftentimes try a Man's Philoſophy, and Complaiſance, and add to the Merit of him that ſucceeds in this kind of Painting.

A Painter muſt not only be a Poet, an Hiſtorian, a Mathematician,

cian, &c. he muſt be a Mechanick; his Hand, and Eye, muſt be as expert as his Head is clear, and lively, and well ſtored with Science: He muſt not only write a Hiſtory, a Poem, a Deſcription, but in a fine Character; his Brain, his Eye, his Hand, muſt be buſied at the ſame time. He muſt not only have a nice Judgment to diſtinguiſh betwixt things nearly reſembling one another, but not the ſame, (which he muſt have in common with thoſe of the nobleſt Profeſſions;) but he muſt moreover have the ſame Delicacy in his Eyes to judge of the Tincts of Colours which are of infinite Variety, and to diſtinguiſh whether a Line be ſtreight, or curv'd a little; whether This is exactly parallel to That, or oblique, and in what degree; how This curv'd Line differs from That, if it differs at all, of which he muſt alſo judge; whether what he has drawn is of the

the ſame Magnitude with what he pretends to imitate, and the like; and muſt have a Hand exact enough to form theſe in his Work, anſwerable to the Ideas he has taken of them.

An Author muſt Think, but 'tis no matter how he Writes, he has no Care about that, 'tis ſufficient if what he writes be legible: A curious Mechanick's Hand muſt be exquiſite, but his Thoughts are commonly pretty much at liberty, but a Painter is engaged in both reſpects. When the Matter is well Thought and Digeſted in the Mind, a Work common to Painters and Writers, the former has ſtill behind a vaſtly greater Task than the other, and which to perform well, would alone be a ſufficient recommendation to any Man who ſhould employ a whole Life in attaining it.

And here I muſt take leave to endeavour to do Juſtice to my Profeſſion as a liberal Art.

'Twas never thought unworthy of a Gentleman to be Maſter of the *Theory* of *Painting*. On the contrary, if ſuch a one has but a ſuperficial Skill that way, he values himſelf upon it, and is the more eſteem'd by others, as one who has attain'd an Excellency of Mind beyond thoſe that are Ignorant in that particular. 'Tis ſtrange if the ſame Gentleman ſhould forfeit his Character, and commence Mechanick, if he added a Bodily Excellence, and was capable of *making*, as well as of *judging*, of a Picture. How comes it to paſs, that one that Thinks as well as any Man, but has moreover a curious Hand, ſhould therefore be eſteem'd to be in a Claſs of Men at all inferior? *An Animal that has the uſe of Hands, and Speech, and Reaſon*, is the Definition

tion of a Man: The Painter has a Language in common with the reſt of his Species, and one ſuperadded peculiar to himſelf, and exerciſes his Hands, and Rational Faculties to the utmoſt ſtretch of Humane Nature; certainly he is not leſs Honourable for excelling in all the Qualities of a Man as diſtinguiſhed from a Brute. Thoſe Employments are Servile, and Mechanical, in which Bodily Strength, or Ability, is only, or chiefly required, and that becauſe in ſuch caſes the Man approaches more to the Brute, or has fewer of thoſe Qualities that exalt Mankind above other Animals; but this Conſideration turns to the Painter's Advantage: Here is indeed a ſort of Labour, but what is purely Humane, and for the Conduct of which the greateſt Force of Mind is neceſſary.

To be employ'd at all will not be thought leſs Honourable than

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Indolence, and Inactivity: But perhaps, tho' for a Gentleman to paint for his Pleaſure without any Reward is not unworthy of him, to make a Profeſſion of, and take Money for this Labour of the Head and Hand is the diſhonourable Circumſtance, this being a ſort of letting himſelf to Hire to whoſoever will pay him for his Trouble. Very well! And is it more unbecoming for a Man to employ himſelf ſo as that he ſhall thereby be enabled to Enjoy more himſelf, or be more Uſeful to his Family, or to whomſoever elſe he ſees fit, than ſo as it ſhall turn to leſs account, or none at all? And as to ſetting our ſelves to Hire, we Painters are content to own this is really the Caſe; and if this has ſomething Low and Servile in it, we muſt take our place amongſt Men accordingly. But here we have this to comfort us, we have good Company, that is, all thoſe that re-

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ceive Money for the Exerciſe of their Abilities of Body or Mind. And if a Man looks abroad in the World he may obſerve a great many of theſe; they are in the Courts of Princes, and of Judicature, in Camps, in Churches, in Conventicles, in the Streets, in our Houſes; they abound every where: Some whereof are paid for each particular piece of Service they do, and others have yearly Salaries, and Perquiſites, or Vails; but this alters not the caſe.

Nor is it diſhonourable for any of us to take Money: He that ſtipulates for a Reward for any Service he does another, acts as a wiſe Man, and a good Member of the Society: He gives what is Pleaſant, or Uſeful to another, but conſidering the Depravity of Humane Nature, truſts not to his Gratitude, but ſecures himſelf a Return; and Money being in effect every thing that is Purchaſeable, he takes

That

That as chuſing for himſelf what Pleaſure or Conveniency He will have; as he to whom he performs the Service alſo does when he employs him.

Thus Painters as the reſt buſy themſelves, and make Advantage to Themſelves, as well as to Others, of their Employments; they let themſelves out to Hire much alike; and one is a more Honourable way than another in Proportion to the Kind, and Degree of Abilities they require, and their Uſefulneſs to Mankind. What Rank a Painter (as ſuch) is to hold amongſt theſe *Money-Takers*, I ſubmit to Judgment, after what I have ſaid has been conſider'd; and I hope it will appear that they may be placed amongſt thoſe whom all the World allow to be Gentlemen, or of Honourable Employments, or Profeſſions.

And in fact by the politeſt People, and in the beſt Ages, paſt, as

well as preſent, the Art has been much eſteem'd, and Painters have liv'd in great Reputation, and ſome of them with much Magnificence: Nor has thoſe of the Sublimeſt Quality thought them unworthy of conſiderable Additional Honours, and amongſt the reſt of their Converſation, and Friendſhip: Of which I might give many Inſtances.

'Tis true, the Word *Painter* does not generally carry with it an Idea equal to that we have of other Profeſſions, or Employments not Superior to it; the Reaſon of which is, That Term is appropriated to all ſorts of Pretenders to the Art, which being numerous, and for the moſt part very deficient, (as it muſt needs happen, ſo few having Abilities and Opportunities equal to ſuch an Undertaking) Theſe conſequently have fallen into Contempt; whether upon account of ſuch Deficiency, or the Vices or Follies which were in

part

part the Occaſions, or Effects of it; and this being viſible in a great Majority, it has diminiſh'd the Idea commonly apply'd to the Term I am ſpeaking of; which therefore is a very ambiguous one, and ought to be conſider'd as ſuch, if it be extended beyond this, that it denotes one practiſing ſuch an Art, for no body can tell what he ought to conceive farther of the Man, whether to rank him amongſt ſome of the meaneſt, or equal to the moſt conſiderable amongſt Men.

To conclude: To be an accompliſh'd Painter, a Man muſt poſſeſs more than one Liberal Art, which puts him upon the Level with thoſe that do that, and makes him Superior to thoſe that poſſeſs but one in an equal Degree: He muſt be alſo a Curious Artificer, whereby he becomes Superior to one who equally poſſeſſes the other Talents, but wants That. A *Rafaëlle* therefore is not

only Equal, but Superior to a *Virgil*, or a *Livy*, a *Thucydides*, or a *Homer*.

What I now advance may appear Chimerical: In that caſe I only deſire it may be conſidered, whether 'tis not a neceſſary Conſequence of what went before, and was, and muſt be granted. This I alſo inſiſt upon as my Right, if any thing elſe appears to be exaggerated: for my own part I write as I think.

I thought fit to do Juſtice to the Art of *Painting* in the firſt place; and before I entred upon the Rules to be obſerv'd in the Conduct of a Picture, to tell the Painter what Qualities he himſelf ought to have. To which I will add, (but not as the leaſt conſiderable) That as his Profeſſion is Honourable, he ſhould render himſelf worthy of it by excelling in it; and by avoiding all Low, and Sordid Actions, and Converſation, all Baſe, and Criminal Paſſions; his

his Buſineſs is to expreſs Great, and Noble Sentiments: Let him make them familiar to him, and his Own, and form Himſelf into as bright a Character as any he can draw. His Art is of a vaſt Extent, and he ſtands in need of all the Time, and all the Vigour of Body, and Mind, allow'd to Humane Nature; he ſhould take care to husband, and improve theſe as much as poſſible by Prudence, and Virtue. The way to be an Excellent Painter, is to be an Excellent Man; and theſe united make a Character that would ſhine even in a better World than this.

But as a Picture may be eſteem'd a good and a valuable one, in which all the good Qualities of a Picture are not to be found, (for that never happens) and thoſe that are, but in a Degree ſhort of the utmoſt; nay, if a Picture have but one of them in a conſiderable Degree 'tis to be valued; Painters have a Right to the

ſame Indulgence, and have had it in paſt Ages, as well as in the preſent; for whether for their own ſakes, or from Principles of Reaſon, Virtue, Good-nature, or whatever other Motive the World is not wanting to Cheriſh, and Reward Merit, tho' in a narrow Compaſs, and Inferior Degrees. We have no reaſon to complain.

Only give me leave to add, that a Painter that holds but the Second or Third Rank in his Profeſſion, is entitled to an equal Degree of Eſteem with one in the Firſt in another, if to arrive at that Inferior Station, as many good Qualities are requiſite as to attain to the Higheſt in that other.

THE whole Art of Painting conſiſts of theſe Parts.

Invention, Expreſſion, Compoſition, Drawing, Colouring, Handling, and Grace, and Greatneſs.

What

What is meant by theſe Terms, and that they are Qualities requiſite to the Perfection of the Art, and really diſtinct from each other, ſo that no one of 'em can be fairly imply'd by any other, will appear when I treat of them in their Order; and this will juſtify my giving ſo many Parts to Painting, which ſome others who have wrote on it have not done. As to thoſe Properties in a Picture ſo much ſpoken of, ſuch as *Force*, *Spirit*, the underſtanding of the *Clair-obſcure*, or whatever other there may be, they will be taken notice of hereafter, as being reducible to one or more of theſe Principal Heads.

The Art in its whole Extent being too great to be compaſs'd by any one Man in any tolerable Degree of Perfection, ſome have apply'd themſelves to paint one thing, and ſome another: Thus there are Painters of *Faces*, *Hiſtory*, *Landſcapes*, *Battels*, *Drolls*, *Still-Life*, *Flowers*, and *Fruit*,

Ships, &c. but every one of theſe ſeveral Kinds of Pictures ought to have all the ſeveral Parts, or Qualities, juſt now mentioned; though even to arrive at that in any one Kind of Painting, is beyond the Reach of any Man. Even in Drolls there is a Difference; there is a Grace and Greatneſs proper to them, which ſome have more than others. The *Hiſtory-Painter* is oblig'd oftentimes to paint all theſe kind of Subjects, and the *Face-Painter* moſt of 'em; but beſides that they in ſuch Caſes are allow'd the Aſſiſtance of other Hands, the Inferior Subjects are in Compariſon of their Figures as the Figures in a Landſcape, there is no great Exactneſs required, or pretended to.

Italy has unqueſtionably produced the beſt Modern Painting, eſpecially of the beſt Kinds, and poſſeſs'd it in a manner alone, when no other Nation in the World had it in any

any tolerable Degree; That was Then conſequently the great School of Painting. About a hundred Years ago there were a great many Excellent Painters in *Flanders*; but when *Van-Dyck* came hither he brought *Face-Painting* to us; ever ſince which time, that is for above fourſcore Years, *England* has excell'd all the World in that great Branch of the Art, and being well ſtor'd with the Works of the greateſt Maſters, whether Paintings, or Drawings, Here being moreover the fineſt Living Models, as well as the greateſt Encouragement. This may juſtly be eſteem'd as a Complete, and the Beſt School for Face-Painting Now in the World; and would probably have been yet better, had *Van-Dyck*'s Model been follow'd: But ſome Painters poſſibly finding themſelves incapable of ſucceeding in His way, and having found their Account in introducing a Falſe Taſte,

others

others have follow'd their Example, and forſaking the Study of Nature, have proſtituted a Noble Art, chuſing to exchange the honourable Character of good Painters for that ſordid one of profeſs'd, mercenary Flatterers, and ſo much worſe than the meaneſt of theſe, in that They give under their Hands, and to be ſeen of every body, what thoſe only utter in Words, and to thoſe chiefly who they find weak enough to be their *Dupes*.

As for the other Branches of Painting, ſome few of ſeveral Nations have been excellent in them; as the *Borgognone* for Battels, *Michelangelo* the *Battaglia* and *Campadoglio* for Fruit; Father *Segers*, *Mario del Fiori* and *Baptiſt* for Flowers; *Salvator Roſa*, *Claude Lorrain*, and *Gaſper Pouſſin* for Landſcapes; *Brower* and *Hemskerk* for Drolls; *Perſellis* and *Vande-Velde* for Sea-Pieces; and ſeveral

veral others. But I am not diſpoſed to enlarge on this Article.

Of INVENTION.

BEING determin'd as to the Hiſtory that is to be painted, the firſt thing the Painter has to do, is *To make himſelf Maſter of it as delivered by Hiſtorians, or otherwiſe; and then to conſider how to Improve it, keeping within the bounds of Probability.* Thus the Ancient Sculptors imitated Nature; and thus the beſt Hiſtorians have related their Stories. No body can imagine (for Example) that *Livy*, or *Thucydides*, had Direct, Expreſs Authorities for all the Speeches they have given us at length, or even for all the Incidents they have delivered to us as Facts; but they have made their Stories as Beautiful, and Conſiderable as they could; and this with very good Reaſon, for not only it makes the Reading

ing of 'em the more Pleaſant, but their Relations with ſuch Additions are ſometimes more probably the Truth, than when nothing more is ſuppoſed to have happen'd than what they might have had expreſs Warrant for. Such an Improvement *Raſaëlle* has made in the Story of our Saviour's directing S. *Peter* to Feed his Flock, commonly call'd the Giving him the Keys. Our Lord ſeems, by the Relation of the Evangeliſt, (at leaſt a *Roman Catholick*, as *Raſaëlle* was, muſt be ſuppos'd to underſtand it ſo) to commit the Care of his Church to that Apoſtle preferably to the reſt, upon the Suppoſition of his Loving him better than any of them: Now tho' the Hiſtory is ſilent, 'tis exceeding probable that S. *John*, as he was the beloved Diſciple, would have expected this Honour, and be piqued at his being thought to Love his Maſter leſs than S. *Peter*. *Raſaëlle* there-

therefore in that *Carton* makes him addreſs himſelf to our Lord with extream Ardour, as if he was intreating him to believe he loved him no leſs than S. *Peter*, or any of the other Apoſtles. And this puts one upon imagining ſome Fine Speeches that it may be ſuppoſed, were made on this Occaſion, whereby *Rafaëlle* has given a Hint for every Man to make a Farther Improvement to himſelf of this Story.

The ſame Liberty of *heightning* a Story is very commonly taken in Pictures of the Crucifixion; the Bleſſed Virgin is repreſented as Swooning away at the Sight, and S. *John*, and the Women with great propriety dividing their Concern between the two Objects of it, which makes a fine Scene, and a conſiderable Improvement; and probably was the Truth, though the Hiſtory ſays no ſuch thing.

In

In like manner, when the Sacred Body was taken from the Croſs, the Virgin-Mother is frequently introduc'd as Swooning away alſo, when even her being Preſent is not authoriz'd by the Sacred Hiſtory; yet it being very probable that ſhe that could ſee her Son Crucified (which the Scripture ſays ſhe did) would ſee him alſo after he was dead, 'tis a Liberty the Painter not only May, but Ought to take.

An Improvement much of the ſame Nature is the Angels that are frequently introduced in a Nativity, or on other Occaſions, the noble, tho' not rich Habit of the Virgin, and the like, tho' perhaps not altogether in the ſame Degree of Probability.

But that Circumſtance of the Bleſſed Virgin-Mother being a Spectator of the Crucifixion of her Son ought not to have been introduc'd, notwithſtanding any Advantage it might give

give the Picture, without Expreſs Warrant from the Hiſtory for Reaſons that are obvious; and the like Reſtrictions are neceſſary in other ſuch Caſes.

As the Painter may Add to the Story for the Advantage of it, he may, to improve his Picture, leave out ſome Things. I have a Drawing of *Rafaëlle*, wherein he has taken the Liberties of both theſe Kinds; the Story is the Deſcent of the Holy Ghoſt on the Day of *Pentecoſt*; (a moſt amazing Event! and worthy to be deſcribed by the firſt Painter of the World;) the Tongues of Fire on the Heads of the Inſpir'd, would have been ſufficient to have inform'd us of the Story, and what part the Holy Spirit had in the Affair, and is all the Sacred Hiſtory relates; but he has added the Dove hovering over all, and caſting forth his Beams of Glory throughout all the void Space of the Picture over

the Figures, which gives a wonderful Majeſty, and Beauty to the whole. This is his Addition. On the other hand, becauſe there were (as the Scripture ſays) about 120 perſons, the whole number of the Infant Church, and which would not have had a good effect to have been all, or a Crowd like that brought into the Picture, he has only taken the twelve, and the Bleſſed Virgin, with two other Women, as Repreſentative of all the reſt. This Deſign is grav'd by *Marc Antonio*, but is very rare.

Under the preſent Rule is comprehended all thoſe Incidents which the Painter invents to inrich his Compoſition; and here in many Caſes he has a vaſt Latitude, as in a Battel, a Plague, a Fire, the Slaughter of the Innocents, *&c.* *Raſaëlle* has finely imagin'd ſome of theſe (for example) in his Picture call'd the *Incendio di Borgo*. The Story is of

of a Fire at *Rome* miraculouſly extinguiſh'd by S. *Leo* IV. Becauſe a Fire is ſeldom very great but when there happens to be a high Wind, he has painted ſuch a one, as is ſeen by the flying of the Hair, Draperies, &c. There you ſee a great many Inſtances of Diſtreſs, and Paternal, and Filial Love. I will mention but one where the Story of *Æneas* and *Anchiſes* was thought of; They were already out of the great Danger, and the Son carries the old Man not only as commodiouſly as poſſible, but with the utmoſt Care leſt he ſhould ſtumble or fall with his precious Burthen. I refer you to the Print, for there is one of this Picture.

The ſame *Rafaëlle*, in the Story of the Delivery of S. *Peter* out of Priſon, (which by the way is finely choſen to complement his Patron *Leo* X. the then Pope, for it alludes to his Impriſonment and Enlarge-

ment when he was Cardinal Legate) has contrived three ſeveral Lights, one from the Angel, a ſecond from a Torch, and the other the Moon gives; which being attended with proper Reflexions, and all perfectly well underſtood, produces a ſurprizing effect; eſpecially where 'tis painted, which is over a Window. There are other Circumſtances finely Invented in this Picture, for which I refer you to *Bellori*'s Deſcription of it. One might give innumerable Inſtances to this purpoſe, but let theſe ſuffice.

A Painter is allow'd ſometimes to depart even from Natural, and Hiſtorical Truth.

Thus in the Carton of the Draught of Fiſhes *Rafaëlle* has made a Boat too little to hold the Figures he has plac'd in it; and this is ſo viſible, that ſome are apt to Triumph over that great Man as having *nodded* on that Occaſion; which others have pre-

pretended to Excuſe, by ſaying it was done to make the Miracle appear the greater; but the truth is, had he made the Boat large enough for thoſe Figures his Picture would have been all Boat, which would have had a diſagreeable effect; and to have made his Figures ſmall enough for a Veſſel of that Size, would have render'd them unſuitable to the reſt of the Set, and have made thoſe Figures appear leſs conſiderable; there would have been too much Boat, and too little Figure. 'Tis amiſs as it is, but would have been worſe any other way, as it frequently happens in other caſes. *Rafaëlle* therefore wiſely choſe this leſſer Inconvenience, this ſeeming Error, which he knew the Judicious would know was none; and for the reſt he was above being ſolicitous for his Reputation with them. So that upon the whole this is ſo far from being a Fault, that 'tis an In-

ſtance of the great Judgment of that incomparable Man, which he learn'd in his great School the Antique where this Liberty is commonly taken.

He has departed from *Hiſtorical* Truth in the Pillars that are at the Beautiful Gate of the Temple; the Imagery is by no means agreeable to the Superſtition of the *Jews* at that time, and all along after the Captivity. Nor were thoſe kind of Pillars known even in Antique Architecture in any Nation; but they are ſo nobly Invented by *Rafaëlle*, and ſo prodigiouſly Magnificent, that it would have been a pity if he had not indulged himſelf in this piece of Licentiouſneſs, which undoubtedly he knew to be ſuch.

But theſe Liberties muſt be taken with great Caution and Judgment; for in the main, *Hiſtorical, and Natural Truth muſt be obſerved*, the Story may be embelliſh'd, or ſomething of it par'd away, but ſtill ſo

as

as it may be immediately known; nor muſt any thing be contrary to Nature but upon great Neceſſity, and apparent Reaſon. Hiſtory muſt not be corrupted, and turn'd into Fable, or Romance: Every Perſon, and Thing muſt be made to ſuſtain its proper Character; and not only the Story, but the Circumſtances muſt be obſerv'd, the Scene of Action, the Countrey, or Place, the Habits, Arms, Manners, Proportions, and the like, muſt correſpond. This is call'd the obſerving *the Coſtûme*. The Story of the Woman taken in Adultery muſt not be repreſented in the open Air, but in the Temple. If that of *Alexander* coming to *Diogenes*, and the *Cynick* deſiring him not to deprive him of what he could not give, the Light of the Sun; I ſay, if this be painted, the Light muſt not be made to come the contrary way, and *Diogenes* in the Sun Beams. Nor muſt our Sa-

viour be made to help put himſelf into his Sepulchre as I have ſeen it repreſented in a Drawing, otherwiſe a good one. Theſe things are too obvious to need being enlarg'd on.

But there is one important Inſtance which I cannot paſs over; and that is when the Supream Being is repreſented in Picture: I will not enter into the Queſtion whether this ſhould be done at all, or no, becauſe our Church diſlikes it, but certainly thoſe that do undertake to delineate God in a Humane Form, ought to carry it up to the greateſt Dignity they poſſibly can. This *Rafaëlle* was as capable of as ever Man was, but *Rafaëlle* has not always been equal to himſelf in this particular, for ſometimes the Figure appears to be not only as one would deſcribe *the Ancient of Days*, but Feeble, and decrepit. *Giulio Romano* in a Drawing I have of him of the Delivery of the Law to *Moſes* has avoided this

Fault,

Fault, but fallen into another; he has made the Face of a Beautiful, vigorous old Man, but (what one would not have expected from him) there wants Greatneſs, and Majeſty. In the Hiſtories of the Bible which *Rafaëlle* painted in the *Vatican*, there are ſeveral Repreſentations of the Deity which have a wonderful Sublimity in them, and are perfectly well adapted to the *Moſaical* Idea, ſome of 'em eſpecially; but This God is not *Our God*, he appears to Us under a more amiable View. When the Bleſſed Trinity is drawn, eſpecially when the Virgin-Mother of God is alſo introduced, it is ſomething too much ſavouring of *Polytheiſm*. I have a Drawing of *Rafaëlle*, where the Idea he ſeems to have intended to give us is Majeſty, and Awfulneſs, together with great Benignity; not however ſo laviſh of his Benefits, but that with our Good things there is a Mixture of

Unhappineſs; tho' ſtill the Good abundantly preponderates, and manifeſts the Great Lord of the Univerſe to be an Indulgent, and Wiſe Father. This is an Idea worthy of the Mind of *Rafaëlle*. The Drawing is a ſingle Figure of a Beautiful Old Man, not decay'd, or impair'd by Age; there is Majeſty in his Face, but not Terror; he ſits upon the Clouds, his Right Hand lifted up giving his Benediction; the Left Arm is wrap'd in his Drapery, and unemploy'd, only that Hand appears, and reſts on the Cloud near his Right Elbow. A Man cannot look upon, and conſider this admirable Drawing without ſecretly Adoring, and Loving the Supream Being, and particularly for enduing one of our own Species with a Capacity ſuch as that of *Rafaëlle*.

Every Hiſtorical Picture is a Repreſentation of one ſingle point of Time; This then muſt be choſen; and that in the Story that is moſt advantageous

vantageous muſt be it. Suppoſe, for inſtance, the Story to be painted is that of the Woman taken in Adultery, the Painter ſeems to be at liberty to chooſe whether he will repreſent the Scribes and Phariſees accuſing her to our Lord: Or our Lord writing on the Ground: Or pronouncing the laſt of the Words, *Let him that is among you without Sin caſt the firſt Stone at her.* Or laſtly his Abſolution, *Go thy way, ſin no more.* The firſt muſt be rejected, becauſe in that moment the chief Actors in the Story are the Scribes, and Phariſees; 'tis true, *Chriſt* may appear there with the Dignity of a Judge, but that he does afterwards, and with greater Advantage. In the ſecond our Lord is in Action; but ſtooping down, and writing on the Ground makes not ſo graceful, and noble an Appearance as even the former would have done; nor have we here the beſt Choice

of

of the Actions of the Accuſers; the firſt, and moſt Vigorous Moments of the Accuſation being already paſt. When our Saviour ſays the Words, *Let him that is without Sin caſt the firſt Stone*, he is the principal Actor, and with Dignity; the Accuſers are Aſham'd, Vex'd, Confounded, and perhaps Clamorous; and the Accuſed in a fine Situation, Hope, and Joy ſpringing up after Shame, and Fear; all which affords the Painter an opportunity of exerting himſelf, and giving a pleaſing Variety to the Compoſition. For beſides the various Paſſions, and Sentiments naturally ariſing, the Accuſers begin to diſperſe, which will occaſion a fine *Contraſt* in the *Attitudes* of the Figures, ſome being in Profile, ſome Fore-right, and ſome with their Backs turn'd; ſome preſſing forward as if they were attentive to what was ſaid, and ſome going off: And this I ſhould chuſe; for as to the laſt,

tho'

tho' there our Lord pronounces the deciſive Sentence, and which is the principal Action, and of the moſt Dignity in the whole Story, yet now there was no body left but himſelf, and the Woman; the reſt were all drop'd off one by one, and the Picture would be diſfurniſhed.

The Picture being to repreſent but one Inſtant of Time, no Action muſt be repreſented which cannot be ſuppos'd to be doing in that Inſtant. Thus the Scribes and Phariſees, in the Story juſt now mention'd, muſt not be Accuſing when our Lord was Speaking; that was then over, and they muſt appear in that Situation as they might be then imagin'd to be in.

Theſe two laſt mentioned Rules are finely obſerved by *Rafaëlle* in his Carton of Giving the Keys, and the Death of *Ananias*, to name no more. In the firſt, the Moment is choſen of our Lord's having juſt ſpoken, and S. *John*'s addreſſing himſelf to ſpeak;

ſpeak; and in the other the Inſtant of *Ananias*'s Fall, and before all the People were appriſed of it; in Both which, as they are the moſt advantageous that could poſſibly have been imagin'd, nothing is doing but what might be ſuppos'd to be doing at that inſtant.

It has been attempted to bring a whole Series of Hiſtory into one Picture, as that of the Prodigal Son's Going out, his Voluptuous way of Living, his Diſtreſs, and Return, which I have ſeen thus manag'd by *Titian*; but this is juſt ſuch a fault as crowding a whole Year into one Play, which will always be condemn'd, tho' done by *Shakeſpear* himſelf.

There muſt be one Principal Action in a Picture. Whatever Under-Actions may be going on in the ſame inſtant with that, and which it may be proper to inſert to illuſtrate, or amplify the Compoſition, they

muſt not divide the Picture, and the Attention of the Spectator. O Divine *Rafaëlle*, forgive me if I take the Liberty to ſay I cannot approve in this particular of that Amazing Picture of the *Transfiguration*, where the Incidental Action of the Man's bringing his Son poſſeſs'd with the Dumb Devil to the Diſciples, and their not being able to caſt him out is made at leaſt as conſpicuous, and as much a Principal Action as that of the Transfiguration. The Unity of Time is indeed preſerv'd, and this Under-Story would have made a fine Epiſode to the other (tho' the other would not properly to this, as being of more Dignity than the Principal Story in this caſe) but both together mutually hurt one another.

Rafaëlle has manag'd an Epiſode differently on other Occaſions. In the Carton of the Death of *Ananias* the Principal Action is that ſurpri-

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zing Event, and accordingly that is what immediately takes the Eye, and declares it ſelf to be the Subject of the Picture; but there are alſo ſome People offering Money, and others receiving it, which are ſo intent upon what they are about as not to ſeem (at that inſtant) to know any thing of the matter, tho' of that *Eclat*. Which Epiſode is very juſt, and agreeable to the Hiſtory, but by no means comes in Competition with the Principal Action. In a Holy Family of the ſame *Rafaëlle* (an admirable Copy of which I have, done by *Perino del Vaga*, as is judg'd) the Chriſt, and Virgin are moſt conſpicuouſly diſtinguiſh'd, and appear with infinite Beauty, Grace, and Dignity; but becauſe S. *Elizabeth*, and S. *Joſeph* ſhould not be idle, or not employ'd worthily (which is frequently the caſe in ſuch Pictures) he has a Book before him as having been reading, and ſhe

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is ſpeaking to him as aſſiſting his Underſtanding, and he attending to her Expoſition, which he ſeems to ſtand in need of. This Diſcourſe is carried on behind the principal Figures, and is an Action the moſt worthy, and proper that could poſſibly be imagin'd for theſe perſons, but apparently inferior to that of the principal Figures; the Virgin being employ'd in Careſſing, Suſtaining, and taking Care of the Divine Child; and he, with as great Dignity as an Infant God incarnate can be ſuppos'd to do, Careſſing, and Rejoycing with his Holy Mother. Here are two diſtinct Actions, but no manner of Diſtraction, Ambiguity or Competition.

Nor muſt the Attention be diverted from what ought to be Principal, by any thing how Excellent ſoever in it ſelf. *Protogenes* in the famous Picture of *Jaliſſus* had painted a Partridge ſo exquiſitely well, that it ſeem'd

ſeem'd a living Creature, it was admir'd by all *Greece*; but That being moſt taken notice of, he defaced it entirely. That illuſtrious Action of *Mutius Scævola*'s putting his Hand in the Fire, after he had by Miſtake kill'd another inſtead of *Porſenna*, is ſufficient alone to employ the Mind: *Polydore* therefore in a Capital Drawing I have of him of that Story, (and which by the way was one of his moſt celebrated Works) has left out the dead Man; It was ſufficiently known that one was kill'd, but that Figure had it been inſerted would neceſſarily have diverted the Attention, and deſtroy'd that noble Simplicity, and Unity which now appears.

Every Action muſt be repreſented as done, not only as 'tis poſſible it might be perform'd, but in the beſt manner. In the Print after *Rafaëlle*, grav'd by *Marc Antonio*, you ſee *Hercules* gripe *Anteus* with all the Advan-

Advantage one can wiſh to have over an Adverſary: So in the Picture deſign'd by *Michelangelo*, and painted by *Annibale Carracci*, the Eagle holds *Ganymede* to carry him up commodiouſly, and withal to make a beautiful Appearance together; the Print of which is amongſt thoſe of the Pictures of Duke *Leopold*. *Daniele da Volterra* has not ſucceeded ſo well in his famous Picture of the Deſcent from the Croſs, where one of the Aſſiſtants, who ſtands upon a Ladder drawing out a Nail, is ſo diſpoſed as is not very Natural, and Convenient for the purpoſe.

Nor is *Rafaëlle* himſelf ſo juſt in his Management of the ſame Story as he uſually is; S. *John* is upon a Ladder to aſſiſt, and is receiving the Body with great Affection, and Tenderneſs, but 'tis evident the whole Weight of it will fall upon him, which is too much for any one Man to manage, eſpecially ſtanding upon a

Ladder: Nor is there any below to receive the Sacred Load, or to aſſiſt him; ſo that ſuppoſing every Figure in the poſition as *Rafaëlle* has repreſented them, the dead Body of our Lord muſt fall upon the heads of the Bleſſed Virgin, and the Women that are with her. The Picture is That grav'd by *Marc Antonio.*

No ſupernumerary Figures, or Ornaments ought to be brought into a Picture. A Painter's Language is his Pencil, he ſhould neither ſay too little, nor too much, but go directly to his Point, and tell his Story with all poſſible Simplicity. As in a Play there muſt not be too many Actors, in a Picture there muſt not be too many Figures. *Annibale Carracci* would not allow above twelve; there are Exceptions to this Rule, but certainly all the Management in the World cannot put together a great number of Figures,

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and Ornaments, with that Advantage as a few.

Where the Story requires that there be a Crowd of People, there may be ſome Figures without any Particular Character, which are not Supernumerary, becauſe the Story requires a Crowd. In the Cartons there are very few Such Figures; and the others are finely Varied; the ſame Paſſion ſhall run through the whole Picture, but appear differently in the ſeveral Perſons in whom 'tis ſeen. Nor are all thoſe Figures Idle that may ſeem to be ſo; there are two in the Carton of S. *Paul* Preaching that are walking at a diſtance amongſt the Buildings, but theſe ſerve well to intimate that there were ſome who like *Gallio* car'd for none of theſe things.

So far ſhould the Painter be from inſerting any thing Superfluous, that *he ought to leave ſomething to the Imagination.* He muſt not ſay all

he can on his Subject, and ſo ſeem to diſtruſt his *Reader*, and diſcover he thought no farther himſelf.

Nothing Abſurd, Indecent, or Mean; nothing contrary to Religion, or Morality, muſt be put into a Picture, or even intimated or hinted at. A Dog with a Bone, at a Banquet, where People of the higheſt Characters are at Table; a Boy making Water in the beſt Company, or the like, are Faults which the Authority of *Paulo Veroneſe*, or a much greater Man, cannot juſtify.

Rafaëlle, in the Picture of the *Donation of Conſtantine* in the *Vatican* has put a naked Boy aſtride upon a Dog in a void ſpace in the Fore-Ground: What Reaſon he had for it I cannot comprehend; it ſeems to be brought in only to fill up that Space, which it had been better (at leaſt I think ſo) to have left empty: But certainly in ſuch Company, and on ſo ſolemn

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an Occaſion as the Emperor making a Preſent of *Rome* to the Pope, ſuch a light Incident ſhould not have been inſerted, much leſs made ſo conſpicuous. I confeſs I have not ſeen the Picture, but a Drawing of this by *Battiſta Franco*, and two other old Copies I have, who all agree in this Circumſtance, tho' *Bellori* in his Deſcription of this Picture takes no notice of it, as neither has he of ſeveral other particulars.

There is ſomething lower yet than this, in the Carton of Giving the Keys, which I have often wondred *Rafaëlle* could fall into, or ſuffer in his Picture; and that is, in the Landſcape there is a Houſe on fire, and in another place Linen drying on the Hedges.

Polydore, in a Drawing I have ſeen of him, has made an ill Choice with reſpect to *Decorum*; he has ſhewn *Cato* with his Bowels guſhing out, which is not only Offenſive

in it ſelf, but 'tis a Situation in which *Cato* ſhould not be ſeen, 'tis Indecent; ſuch things ſhould be left to Imagination, and not diſplay'd on the Stage. But *Michelangelo*, in his Laſt Judgment, has ſinn'd againſt this Rule moſt egregiouſly.

Methinks it would not be amiſs if a Painter, before he made the leaſt Drawing of his intended Picture, would take the pains to Write the Story, and give it all the Beauty of Deſcription, with an account of what is ſaid, and whatever elſe he would relate, were he only to make a Written Hiſtory; Or if he would deſcribe the Picture he deſign'd as if it were already done. And perhaps tho' it may ſeem at firſt to be too much Trouble, it may in the main ſave him ſome, as well as advance his Reputation.

There are Pictures repreſenting not one particular Story, but the Hiſtory of *Philoſophy*, of *Poetry*, of *Divinity*,

Divinity, the Redemption of Mankind, and the like: Such is the School of *Athens*, the *Parnaſſus*, the Picture in the *Vatican*, commonly call'd the Diſpute of the Sacrament, all of *Rafaëlle*, and the large one of *Frederico Zuccaro* of the Annunciation, and God the Father with a Heaven, and the Prophets, &c. Such Compoſitions as theſe being of a different nature are not ſubject to the ſame Rules with Common Hiſtorical Pictures; but here muſt be Principal, and Subordinate Figures and Actions. As the *Plato* and *Ariſtotle* in the School of *Athens*, the *Apollo* in the *Parnaſſus*, &c.

Now I have mention'd this Deſign, I cannot paſs it over without going a little out of my way to obſerve ſome Particulars of that Admirable Group of the three Poets, *Homer*, *Virgil*, and *Dante*; (for I conſider it as 'tis in the Print grav'd by *Marc Antonio*: In the Painting

Rafaëlle has put Himſelf with them; beſides that 'tis different in ſeveral other things.)

The Figure of *Homer* is an admirable one, and manag'd with great propriety: He is *Group'd* with others, but is nevertheleſs alone: He appears to be rais'd in Contemplation, repeating ſome of his own Sublime Verſes, which he does with a moſt becoming Action. And that peculiarity of his Works having been taken from his Mouth as he happen'd to utter them, and ſo remember'd, and written, and afterwards the ſcatter'd parts collected, and connected together, and form'd into the Volumes we have, is finely intimated by a Young Man attending to him, and ready to write what he ſays.

Behind this Great, this ONLY Man, ſtands *Virgil*, and *Dante*, the former directing the other to *Apollo*. This is a Complement *Rafaëlle* has made

made to *Dante*, by whoſe Direction he has done this: For in his firſt *Canto* of Hell he ſays,

O de gli altri poeti honore e lume,
Vagliami il lungo ſtudio, el grande amore
Che mha fatto cercar lo tuo volume
Tu ſei lo mio maeſtro, el mio autore:
Tu ſei ſolo colui; da cui io tolſi
Lo bello ſtilo, che mha fatto honore.

In the ſame *Canto* he makes *Virgil* ſay,

Ondio per lo tuo me penſo e diſcerno,
Che tu me ſegui; & io ſaro tua guida.

Soon after *Dante* ſays,

Et io a lui; Poeta io ti richieggio
Per quello Dio -----
Che tu mi meni, &c.

And ends the *Canto*,

Allhor ſi moſſe; & io li tenni dietro.

But

But *Raſaëlle* has made his beloved *Dante* ſtill a greater Complement, in placing him with *Homer*, and *Virgil*; for tho' he was an excellent Poet, His was another, and a very inferior kind of Poetry: But This too *Raſaëlle* did by *Dante*'s own Direction, in his fourth *Canto* of Hell.

Coſi vidi adunar la bella ſcuola;
Di quel Signor de laltiſſimo Canto;
Che ſoura gli altri, comaquila uola.
Da Chebber ragionato inſieme alquanto;
Volſerſi a me con ſaluteuol cenno;
El mio maeſtro ſorriſe di tanto
E piu dhonore ancor aſſai mi fenno:
Cheſſi mi fecer de la loro ſchiera.

It appears that *Raſaëlle* was fond of *Dante*; for beſides what he has done here, he has put him amongſt the Divines in his Diſpute of the Sacrament, to which he had very little

little Pretence; beſides that, he calls the three Parts of his Poem *Heaven*, *Earth*, and *Hell*. To return.

In Pictures repreſenting the Character of ſome Perſon, if that Perſon is in the Picture 'tis the Principal Figure, if not, the Virtue he is intended to be chiefly celebrated for as the principal part of the Character is it.

In Pictures of Humane Life, or where ſome particular Leſſon is to be taught, or the like; that which a Writer would chiefly inſiſt upon is to be the Principal Figure, or Group.

In all theſe kinds of Pictures the Painter ſhould avoid too great a Luxuriancy of Fancy, and Obſcurity. The Figures repreſenting any Virtue, Vice, or other Quality, ſhould have ſuch *Inſignia* as are authoriz'd by Antiquity, and Cuſtom; or if any be neceſſarily of his Own Invention, his Meaning ſhould be apparent.

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Painting is a ſort of Writing, it ought to be eaſily legible. There are fine Examples of theſe in the Palace of *Chigi*, or the little *Farneſe* in *Rome*; *Rafaëlle* has there painted the Fable of *Cupid* and *Pſyche*, and intermix'd little Loves with the Spoils of all the Gods; and laſtly one with a Lyon, and a Sea-Horſe, which he governs as with a Bridle, to ſhew the Univerſal Empire of Love. *Signior Dorigny* has made Prints of the whole Work.

In *Portraits* the Invention of the Painter is exercis'd in the Choice of the Air, and Attitude, the Action, Drapery, and Ornaments, with reſpect to the Character of the Perſon.

He ought not to go in a Road, or paint other People as he would chooſe to be drawn himſelf. The Dreſs, the Ornaments, the Colours, muſt be vary'd in almoſt every Picture. I remember a good Obſervation of

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an Ingenious Gentleman concerning two Painters; one (he ſaid) could not paint an Impudent Fellow, nor the other a Modeſt one.

That Admirable Family-Picture of the Senators of *Titian* which the Duke of *Somerſet* has is finely Invented: The eldeſt of the three is apparently the Principal Figure, and has the Action, and Manner of an old Man; the two others are well placed, and in proper Attitudes: The Boys are got upon the Steps with a Dog amongſt 'em; a rare Amuſement for Them while the old Gentlemen are at their Devotions, which is Their Buſineſs! The Girls are more Orderly, and attend in Appearance to the Affair in hand: The Attitudes of the Figures in General are juſt, and delicate; the Draperies, the Sky, every thing throughout the whole Picture is well Thought, and Conducted.

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Some Subjects are in themſelves ſo Diſadvantageous as to ſtand in need of ſomething to Raiſe their Character. Of this I have a fine Example in a Head of Marble which ſeems to have been done for a Monument, the Face it ſelf is ſomething Poor, and tho' never ſo well follow'd would not have pleas'd; the Sculptor therefore has rais'd the Eyebrows, and opened the Mouth a little, and by this Expedient has given a Spirit, and a Dignity to a Subject not conſiderable otherwiſe; beſides that probably the Perſon was accuſtomed to give himſelf ſome ſuch Air, and then this has this farther Advantage, that it makes the Reſemblance more remarkable.

I need not go through the other Branches of Painting; as Landſcapes, Battels, Fruit, &c. what has been already ſaid is (*Mutatis mutandis*) applicable to any of theſe. Nor ſhall I concern my ſelf with

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'em hereafter, when I treat of the other Parts of Painting, for the ſame Reaſon.

Only I ſhall obſerve here that there are an Infinity of Artifices to Hide Defects, or Give Advantages, which come under this Head of *Invention*; as does all Caprices, Groteſque, and other Ornaments, Masks, &c. together with all Uncommon and Delicate Thoughts: ſuch as the Cherubims attending on God when he appeared to *Moſes* in the Burning Buſh, which *Rafaëlle* has painted with Flames about them inſtead of Wings; an Angel running, and holding up both Arms as juſt raiſing her ſelf for Flight, of which I have a Drawing of *Parmeggiano*, as well as many other Examples of theſe kinds in Drawings of *Rafaëlle*, *Michelangelo*, *Giulio*, *Leonardo da Vinci*, &c. They are to be found perpetually in the Works of the Great Maſters, and add

add much to their Beauty, and Value.

The mention of *Groteſques* ſuggeſts a Rule to my Mind which I will inſert: 'Tis this, *That all Creatures of Imagination ought to have Airs, and Actions given 'em as Whimſical and Chimærical as their Forms are.* I have a Drawing of the School of the *Caracches* of a Male and Female Satyr ſitting together: There is a great deal of Humour in it, ſo as to be a fine Burleſque upon *Corydon*, and *Phillis*. The Anatomy Figures in *Veſalius*, ſaid to be deſign'd by *Titian*, are prettily fancied: There is a Series of denuding a Figure to the Bone, and they are all in Attitudes ſeeming to have moſt Pain as the Operation goes on, till at laſt they Languiſh, and Dye: But *Michelangelo* has made Anatomy Figures whoſe Faces and Actions are impoſſible to be deſcrib'd, and the moſt delicate that can be imagin'd

gin'd for the purpoſe. Mr. *Fontenelle*, in his Dialogue betwixt *Homer* and *Æſop*, after *Homer* had ſaid he intended no Allegory, but to be taken Literally, makes the other demand how he could imagine Mankind would believe ſuch ridiculous Accounts of the Gods; O (ſays he) you need be in no Pain about That; If you would give them Truth you muſt put That in a Fabulous Dreſs, but a Lye enters freely into the Mind of Man in its own proper Shape. Why then, ſays *Æſop*, I am afraid they will believe the Beaſts have ſpoken as I have made 'em. Ah (ſays *Homer*) the Caſe is alter'd, Men will be content that the Gods ſhould be as great Fools as themſelves, but they will never bear that the Beaſts ſhould be as Wiſe. It would be well if Painters could repreſent Gods, Heroes, Angels, and other Superior Beings, with Airs, and Actions more than Hu-

mane; but to give Satyrs, and other Inferior Creatures a Dignity equal to Men, would be unpardonable.

In order to aſſiſt, and improve the *Invention, a Painter ought to Converſe with, and Obſerve all ſorts of People, chiefly the Beſt, and to read the beſt Books, and no other: He ſhould Obſerve the different and various effects of Mens Paſſions, and thoſe of other Animals, and in ſhort all Nature, and make Sketches of what he obſerves to help his Memory.*

So ſhould he do of what he ſees in the Works of Great Maſters, whether Painters, or Sculptors, which he cannot always ſee, and have recourſe to.

Nor need any Man be aſham'd to be ſometimes a Plagiary, 'tis what the greateſt Painters, and Poets have allow'd themſelves in. *Raſaëlle* has borrow'd many Figures, and Groups of Figures from the An-

Antique; and *Milton* has even tranſlated many times from *Homer*, *Virgil*, *Dante*, and *Taſſo*, and put them as his Own: *Virgil* himſelf has copied. And indeed 'tis hard that a Man having had a good Thought ſhould have a Patent for it for ever. The Painter that can take a Hint, or inſert a Figure, or Groupes of Figures from another Man, and mix theſe with his Own, ſo as to make a good Compoſition, will thereby eſtabliſh ſuch a Reputation to himſelf, as to be above fearing to ſuffer by the ſhare thoſe to whom he is beholden will have in it.

Rafaëlle, and *Giulio Romano* are eſpecially Excellent for Invention: Amongſt their other Works thoſe of the former at *Hampton-Court*, and in the *Vatican*; and of the latter the Palace of T. near *Mantua* are ſufficient Proofs of it. There are Prints of almoſt all theſe; and *Bellori* has deſcrib'd thoſe in the

Vatican, as *Filibien* has that Stupendious Work of *Giulio*, which in the laſt Wars in *Italy* has been almoſt deſtroy'd.

Of EXPRESSION.

WHatever the general Character of the Story is, the Picture muſt diſcover it throughout, whether it be Joyous, Melancholy, Grave, Terrible, &c. The Nativity, Reſurrection, and Aſcenſion ought to have the General Colouring, the Ornaments, Back-ground, and every thing in them Riant, and Joyous, and the contrary in a Crucifixion, Interment, or a *Pietà*. [The Bleſſed Virgin with the dead Chriſt.]

But a Diſtinction muſt be made between Grave, and Melancholy, as in the Copy of a Holy Family which I have, and has been mention'd already; the Colouring is Brown,

Brown, and Solemn, but yet all together the Picture has not a Diſmal Air, but quite otherwiſe. I have another Holy Family of *Rubens*, painted as his manner was, as if the Figures were in a Sunny Room: I have conſider'd what effect it would have had if *Rafaëlle's* Colouring had been the ſame with *Rubens*'s on this Occaſion, and doubtleſs it would have been the worſe for it. There are certain Sentiments of Awe, and Devotion which ought to be rais'd by the firſt Sight of Pictures of that Subject, which that Solemn Colouring contributes very much to, but not the more Bright, though upon other Occaſions preferable.

I have ſeen a fine Inſtance of a Colouring proper for Melancholy Subjects in a *Pietà* of *Van-Dyck*: That alone would make one not only Grave, but Sad at firſt Sight; And a Colour'd Drawing that I have of the Fall of *Phaëton* after *Giulio*

Romano, ſhews how much This contributes to the Expreſſion. 'Tis different from any Colouring that ever I ſaw, but ſo adapted to the Subject, as to anſwer to the Great Idea that every one that knows *Giulio* muſt have of him.

There are certain little Circumſtances that contribute to the Expreſſion. Such an effect the Burning Lamps have that are in the Carton of Healing at the Beautiful Gate of the Temple; one ſees the Place is Holy, as well as Magnificent.

The large Fowl that are ſeen on the Fore-Ground in the Carton of the Draught of Fiſhes have a good effect. There is a certain Sea-Wildneſs in them that contributes mightily to Expreſs the Affair in hand, which was Fiſhing. They are a fine part of the Scene.

Paſſerotto has drawn a Chriſt's Head as going to be Crucified, the Expreſſion of which is marvellouſly

fine;

fine; but excepting the Air of the Face, nothing is more moving, not the part of the Croſs that is ſeen, not the Crown of Thorns, nor the Drops of Blood falling from the Wounds That makes, than an Ignominious Cord which comes upon part of the Shoulder, and Neck. *Raffaello Borghini*, in his *Ripoſo* in the Life of *Paſſerotto*, has given an Account of this Drawing, which with others of that Maſter (by him alſo ſpoken of) I have.

The Robes, and other Habits of the Figures; their Attendants, and Enſigns of Authority, or Dignity, as Crowns, Maces, &c. help to expreſs their Diſtinct Characters, and commonly even their Place in the Compoſition. The Principal Perſons, and Actors muſt not be put in a Corner, or towards the Extremities of the Picture, unleſs the Neceſſity of the Subject requires it. A Chriſt

or an Apoſtle muſt not be dreſs'd like an Artificer or a Fiſherman; a Man of Quality muſt be diſtinguiſh'd from one of the Lower Orders of Men, as a Well-bred Man always is in Life from a Peaſant. And ſo of the reſt.

Every body knows the common, or ordinary Diſtinctions by Dreſs, but there is one Inſtance of a particular kind which I will mention, as being likely to give uſeful Hints to this purpoſe, and moreover very curious. In the Carton of Giving the Keys to S. *Peter*, Our Saviour is wrapt only in one large piece of white Drapery, his Left Arm, and Breaſt, and part of his Legs naked; which undoubtedly was done to denote him now to appear in his Reſurrection-Body, and not as before his Crucifixion, when this Dreſs would have been altogether improper. And this is the more remarkable

able as having been done upon ſecond Thoughts, and after the Picture was perhaps finiſh'd, which I know by having a Drawing of this Carton, very old, and probably made in *Raſaëlle*'s time, tho' not of his hand, where the Chriſt is fully Clad; he has the very ſame large Drapery, but one under it that covers his Breaſt, Arm, and Legs down to the Feet. Every thing elſe pretty near the ſame with the Carton.

That *the Face, and Air, as well as our Actions, indicates the Mind* is indiſputable. 'Tis ſeen by every body in the Extreams on both ſides. For example; Let two Men, the one a Wiſe Man, and the other a Fool, be ſeen together Dreſs'd, or Diſguis'd as you pleaſe, one will not be miſtaken for the other, but diſtinguiſh'd with the firſt Glance of the Eye; and if theſe Characters are ſtamp'd upon the Face, ſo as to be read by

by every one when in the utmoſt Extreams, they are ſo proportionably when more, or leſs remov'd from them, and legible accordingly, and in proportion to the Skill of the Reader. The like may be obſerv'd of Good, and Ill-Nature, Gentileneſs, Ruſticity, &c.

Every Figure, and Animal muſt be affected in the Picture as one ſhould ſuppoſe they Would, or Ought to be. And all the Expreſſions of the ſeveral Paſſions, and Sentiments muſt be made with regard to the Characters of the Perſons moved by them. At the Raiſing of *Lazarus* ſome may be allow'd to be made to hold ſomething before their Noſes, and this would be very juſt, to denote That Circumſtance in the Story, the Time he had been dead; but this is exceedingly improper in the laying our Lord in the Sepulchre, altho' he had been dead much longer than he was; however *Pordenone* has done it.

it. When *Apollo* fleas *Marſyas* He may expreſs all the Anguiſh, and Impatience the Painter can give him, but not ſo in the Caſe of S. *Bartholomew*. That the Bleſſed *Mary* ſhould ſwoon away through the Exceſs of her Grief is very proper to ſuppoſe, but to throw her in ſuch a Poſture as *Daniel da Volterra* has done in the Deſcent from the Croſs, is by no means juſtifiable. He has ſucceeded much better in that Article if a Drawing I have which is imputed to him is really of him; (it was once in the Collection of *Georgio Vaſari*, as appears by its Border, which is of his Hand;) There the Expreſſions of Sorrow are very Noble, Uncommon, and Extraordinary. But even *Rafaëlle* himſelf could not have expreſs'd this Accident with more Dignity, and more affecting than *Battiſta Franco*, and *Polydore* have done in Drawings I have of them: if at leaſt that laſt is

of

of the Hand to whom 'tis aſcrib'd, and not *Raſaëlle*, or ſome other not inferior to him in this inſtance.

Polydore, in a Drawing of the ſame Subject (which I alſo have) has finely expreſs'd the Exceſſive Grief of the Virgin, by intimating 'twas otherwiſe inexpreſſible: Her Attendants diſcover abundance of Paſſion, and Sorrow in their Faces, but hers is hid by Drapery held up by both her Hands: The whole Figure is very Compos'd, and Quiet; no Noiſe, no Outrage, but great Dignity appears in her ſuitable to her Character. This Thought *Timanthes* had in his famous Picture of *Iphigenia*, which he probably took from *Euripides*; as perhaps *Polydore* might from one, or both of 'em.

Putting the Fore-finger in the Mouth to Expreſs an Agony, and Confuſion of Mind is rarely uſed. I don't remember to have ſeen it any where but in the Tomb of the *Naſonii*,

ſonii, where the *Sphynx* is propoſing the Riddle to *OEdipus*; and in a Drawing I have of *Giulio Romano*, who could not have taken the Thought from the other, That not being diſcovered in his Time; but in both theſe this Expreſſion is incomparably fine.

In that admirable Carton of S. *Paul* preaching, the Expreſſions are very juſt, and delicate throughout: Even the Back-Ground is not without its Meaning; 'tis Expreſſive of the Superſtition S. *Paul* was preaching againſt. But no Hiſtorian, or Orator can poſſibly give me ſo great an Idea of that Eloquent, and Zealous Apoſtle as that Figure of his does; all the fine things related as ſaid, or wrote by him cannot; for there I ſee a Perſon, Face, Air, and Action, which no Words can ſufficiently deſcribe, but which aſſure me as much as thoſe can, that that Man muſt ſpeak good Senſe, and to the purpoſe.

poſe. And the different Sentiments of his Auditors are as finely expreſſed; Some appear to be Angry, and Malicious, Others to be Attentive, and reaſoning upon the Matter within themſelves, or with one another; and One eſpecially is apparently convinc'd. Theſe laſt are the *Free-Thinkers* of That time, and are placed Before the Apoſtle; the others are Behind him, not only as caring leſs for the Preacher, or the Doctrine, but to raiſe his Apoſtolick Character, which would looſe ſomething of its Dignity, if his Maligners were ſuppoſed to be able to look him in the Face.

Elymas the Sorcerer is blind from Head to Foot, but how admirably is Terror, and Aſtoniſhment expreſſed in the People preſent, and how variouſly, according to the ſeveral Characters! The Proconſul has Theſe Sentiments but as a *Roman*, and

and a Gentleman, the reſt in ſeveral Degrees, and Manners.

The ſame Sentiments appear alſo in the Carton of the Death of *Ananias*, together with thoſe of Joy, and Triumph which naturally ariſes in good Minds upon the ſight of the effects of Divine Juſtice, and the Victory of Truth.

The Airs of the Heads in my Holy Family after *Rafaëlle* are perfectly fine, according to the ſeveral Characters; that of the Bleſſed Mother of God has all the Sweetneſs, and Goodneſs that could poſſibly appear in her ſelf; what is particularly remarkable is that the *Chriſt*, and the S. *John* are both fine Boys, but the latter is apparently Humane, the other, as it ought to be, Divine.

Nor is the Expreſſion in my Drawing of the Deſcent of the Holy Ghoſt leſs excellent than the other parts of it. (I wiſh it had been equally well preſerv'd.) The Bleſſed Virgin

gin is ſeated in the Principal part of the Picture, and ſo diſtinguiſh'd as that none in the Company ſeems to pretend to be in Competition with her; and the Devotion, and Modeſty with which ſhe receives the ineffable Gift is worthy of her Character. S. *Peter* is on her Right Hand, and S. *John* on her Left; the former has his Arm croſs'd on his Breaſt, his Head reclin'd, as if aſham'd of having deny'd ſuch a Maſter, and receives the Inſpiration with great Compoſure; but S. *John* with a Holy Boldneſs raiſes his Head, and Hands, and is in a moſt becoming Attitude; the Women behind S. *Mary* are plainly of an inferior Character. Throughout there is great Variety of Expreſſions of Joy and Devotion, extreamly well adapted to the Occaſion.

I will add one Example more of a fine Expreſſion, becauſe tho' 'tis very Juſt, aud Natural, it has not been

been done by any that I know of, except *Tintoret*, in a Drawing I have ſeen of him. The Story is our Saviour's Declaration to the Apoſtles at Supper with him, That one of 'em ſhould betray him: Some are moved one way, and ſome another, as is uſual, but one of 'em hides his Face, drop'd down betwixt both his Hands, as burſt into Tears from an Exceſs of Sorrow that his Lord ſhould be betray'd, and by one of them.

In Portraits *it muſt be ſeen whether the Perſon is Grave, Gay, a Man of Buſineſs, or Wit, Plain, Gentile*, &c. Each Character muſt have an Attitude, and Dreſs; the Ornaments and Back-Ground proper to it: Every part of the Portrait, and all about it muſt be Expreſſive of the Man, and have a Reſemblance as well as the Features of the Face.

If the Perſon has any Particularities as to the Set, or Motion of the Head, Eyes, or Mouth, (ſuppoſing it

be not Unbecoming) theſe muſt be taken notice of, and ſtrongly pronounc'd. They are a ſort of Moving Features, and are as much a part of the Man as the Fix'd ones: Nay ſometimes they Raiſe a Low Subject, as in the caſe of my Marble Head already ſpoken of, and contribute more to a Surprizing Likeneſs than any thing elſe. *Van-Dyck*, in a Picture I have of him, has given a brisk Touch upon the Under-Lip which makes the Form, and Set of the Mouth very particular, and doubtleſs was an Air which *Don Diego de Guſman*, whoſe Picture it is, was accuſtom'd to give himſelf, which an Inferior Painter would not have obſerv'd, or not have dar'd to have pronounc'd, at leaſt ſo ſtrongly: But this as it gives a marvellous Spirit, and Smartneſs, undoubtedly gave a proportionable Reſemblance.

If there be any thing particular in the Hiſtory of the Perſon which is pro-

proper to be Expreſs'd, as it is ſtill a farther Deſcription of him, it is a great Improvement to the Portrait to them that know that Circumſtance. There is an Inſtance of this in a Picture *Van-Dyck* made of *John Lyvens*, who is drawn as if he was Liſtning at ſomething; which refers to a remarkable Story in that Man's Life. The Print is in the Book of *Van-Dyck*'s Heads: Which Book, and the Heads of the Artiſts in the Lives of *Giorgio Vaſari* are worth conſidering with regard to the Variety of Attitudes ſuited to the ſeveral Characters, as well as upon other Accounts.

Robes, or other Marks of Dignity, or of a Profeſſion, Employment, or Amuſement, a Book, a Ship, a Favourite Dog, or the like, are Hiſtorical Expreſſions common in Portraits, which muſt be mention'd on this occaſion; and to ſay more of 'em is not neceſſary.

There are ſeveral kinds of Artificial Expreſſions indulg'd to Painters, and practiſed by them, becauſe of the Diſadvantage of their Art in that particular, in Compariſon of Words.

To expreſs the Senſe of the Wrath of God with which our Bleſſed Lord's Mind was fill'd when in his Agony, and the Apprehenſion he was then in of his own approaching Crucifixion, *Frederico Barocci* has drawn him in a proper Attitude, and not only with the Angel holding the Cup to him, (That is common) but in the Back-Ground you ſee the Croſs, and Flames of Fire. This is very Particular, and Curious. I have the Drawing.

In the Carton where the People of *Lycaonia* are going to Sacrifice to S. *Paul*, and *Barnabas*, the Occaſion of all that is finely told: The Man who was heal'd of his Lameneſs is one of the forwardeſt to expreſs his Senſe of the Divine Power which

which appear'd in thoſe Apoſtles; and to ſhew it to be him, not only a Crutch is under his Feet on the Ground, but an old Man takes up the Lappet of his Garment, and looks upon the Limb which he remember'd to have been crippled, and expreſſes great Devotion, and Admiration, which Sentiments are alſo ſeen in the other with a mixture of Joy. When our Saviour committed the Care of his Church to S. *Peter*, the Words he uſed on that Occaſion are related by *Rafaëlle*, who has made him pointing to a Flock of Sheep, and S. *Peter* to have juſt received two Keys. When the Story of *Joſeph*'s Interpretation of *Pharoah*'s Dreams was to be related, *Rafaëlle* has painted thoſe Dreams in two Circles over the Figures; which he has alſo done when *Joſeph* relates his Own to his Brethren. His manner of Expreſſing God's dividing the Light from Darkneſs, and the Creation of

the Sun, and Moon, is altogether Sublime. The Prints of thoſe laſt mention'd Pictures are not hard to be found, they are in what they call *Rafaëlle*'s Bible, but the Paintings are in the *Vatican*; the beſt Treaſury of the Works of that Divine Painter, except *Hampton-Court*.

The Hyperbolical Artifice of *Timanthes* to expreſs the Vaſtneſs of the *Cyclops* is well known, and was mightily admir'd by the Ancients. He made ſeveral Satyrs about him as he was aſleep, ſome were running away as frightned, others gazing at a diſtance, and one was meaſuring his Thumb with his *Thyrſus*, but ſeeming to do it with great Caution leſt he ſhould awake. This Expreſſion was copied by *Giulio Romano* with a little Variation. *Correggio*, in his Picture of *Danae*, has finely expreſs'd the Senſe of that Story, for upon the falling of the Golden Shower *Cupid* draws off her Linen Covering,

vering, and two Loves are trying upon a Touchſtone a Dart tip'd with Gold. I will add but one Example more of this kind, and that is of *Nicolas Pouſſin* to Expreſs a Voice, which he has done in the Baptiſm of our Saviour by making the People look up, and about, as 'tis natural for Men to do when they hear any ſuch, and know not whence it comes, eſpecially if it be otherwiſe Extraordinary, as the Caſe was in this Hiſtory.

Another way practis'd by Painters to expreſs their Senſe, which could not otherwiſe be done in Painting, is by Figures repreſentative of certain Things. This they learn'd from the Ancients, of which there are Abundance of Examples, as in the *Antonine* Pillar, where to expreſs the Rain that fell when the *Roman* Army was preſerv'd by the Prayers of the *Theban* Legion, the Figure of *Jupiter Pluvius* is introduc'd; but I need not

mention more of theſe. *Raſaëlle* has been very ſparing of this Expedient in Sacred Story, tho' in the Paſſage of *Jordan* he has repreſented that River by an Old Man dividing the Waters, which are roll'd, and tumbled very nobly; but in Poetical Stories he has been very profuſe of theſe, as in the Judgment of *Paris*, and elſewhere. The like has been commonly practis'd by *Annibale Carracci*, *Giulio Romano*, and others. And there are ſome entire Pictures of this kind, as in thoſe made to complement Perſons, or Societies, where their Virtues, or what are attributed to them, are Thus repreſented.

When we ſee in Pictures of the *Madonna* thoſe of S. *Francis*, S. *Katherine*, or others not Cotemporary, nay even the Portraits of particular Perſons living when the Pictures were made, This is not ſo blameable as People commonly think. We are not to ſuppoſe theſe were Intended

for

for pure Hiſtorical Pictures, but only to Expreſs the Attachment thoſe Saints or Perſons had for the Bleſſed Virgin, or their great Piety, and Zeal: So I have ſeen Families with the Robe of the Mother of God ſpread over their Heads, doubtleſs to denote their putting themſelves under her Protection. With this Key a great many ſeeming Abſurdities of good Maſters will be diſcover'd to be none.

In the Hiſtory of *Heliodorus*, who was miraculouſly chaſtiſed when he made a Sacrilegious Attempt upon the Treaſure in the Temple of *Jeruſalem*, *Rafaëlle* has brought in the then Pope (*Julius* II.) to complement him who gloried in having driven out the Enemies of the Eccleſiaſtical State.

The famous S. *Cecilia* at *Bologna* is accompany'd by S. *Paul*, S. *John*, S. *Auguſtin*, and S. *Mary Magdalen*, not as being ſuppos'd to have liv'd toge-

together; but poſſibly thoſe being Saints of different Characters are introduc'd to heighten That of the Saint, which is the principal one in the Compoſition. Tho' *Franciſco Albani* thought it was done by *Raſaëlle* in pure Compliance with the poſitive Direction of thoſe for whom the Picture was made; which (by the way) is not ſeldom the occaſion of Real Faults in Pictures, and which therefore are not to be imputed to the Painter. My Lord *Somers* has a Drawing of the ſame Subject attributed to *Innocentio da Imola*, which I believe was done after ſome former Deſign of *Raſaëlle*, for there are the ſame Figures, placed juſt in the ſame manner, only the Attitudes are conſiderably vary'd; for there the other Saints have regard only to the Heroine of the Picture. This helps to explain the other.

Of all the Painters *Rubens* has made the boldeſt Uſe of This kind of

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Expreſſion (by Figures) in his Pictures of the *Luxembourg* Gallery; and has been much cenſur'd for it. The truth is, 'tis a little choquing to ſee ſuch a Mixture of Antique, and Modern Figures, of Chriſtianity, and Heatheniſm in the ſame Pictures; but this is much owing to its Novelty. He was willing not only to relate the Actions done, but a great deal more than could be related any other way; and for the ſake of that Advantage, and the Applauſe he ſhould receive for it from thoſe who judg'd of the thing in its true Light, he had the Courage to hazard the good Opinion of Others. He had moreover another very good Reaſon for what he did on this Occaſion: The Stories he had to paint were Modern, and the Habits, and Ornaments muſt be ſo too, which would not have had a very agreeable effect in Painting: Theſe Allegorical Additions make a Wonderful Improvement; they va-

ry,

ry, enliven, and enrich the Work; as any one may perceive that will imagine the Pictures as they muſt have been, had *Rubens* been terrified by the Objections which he certainly muſt have foreſeen would be made afterwards, and ſo had left all theſe Heathen Gods, and Goddeſſes, and the reſt of the Fictitious Figures out of the Compoſition.

I will add but one way of Expreſſion more, and that is, plain Writing.

Polygnotus, in the Paintings made by him in the Temple of *Delphos*, wrote the Names of thoſe whom he repreſented.

The old *Italian*, and *German* Maſters improv'd upon this; the Figures they made very *Speaking Figures*, they had Labels coming out of their Mouths with that written in them which they were intended to be made to ſay; but even *Rafaëlle*, and *Annibale Carracci*, have condeſcended to Write rather than leave

any

any Ambiguity, or Obſcurity in their Work: Thus the Name of *Sappho* is written to ſhew 'twas ſhe, and not one of the Muſes intended in the *Parnaſſus:* And in the Gallery of *Farneſe*, that *Anchiſes* might not be miſtaken for *Adonis*, *Genus unde Latinum* was written.

In the Carton of *Elymas* the Sorcerer, it does not appear that the Pro-Conſul was converted, otherwiſe than by the Writing; nor do I conceive how it was poſſible to have expreſs'd that important Circumſtance ſo properly any other way.

In the *Peſt* of the ſame Maſter, grav'd by *Marc Antonio*, there is a Line out of *Virgil* which, as 'tis very proper (the Plague being that deſcrib'd by that Poet, as will be ſeen preſently,) admirably heightens the Expreſſion, tho' without it 'tis one of the moſt wonderful Inſtances of This part of the Art that perhaps is in the World in Black and White,

and

and the utmoſt that Humane Wit can contrive; there is not the moſt minute Circumſtance throughout the whole Deſign which does not help to Expreſs the Miſery there intended to be ſhewn: But the Print being not hard to be ſeen, need not be deſcrib'd.

Writing is again uſed in this Deſign. In one part of it you ſee a Perſon on his Bed, and two Figures by him. This is *Æneas*, who (as *Virgil* relates) was adviſed by his Father to apply himſelf to the *Phrygian* Gods to know what he ſhould do to remove the Plague, and being reſolved to go, the Deities appear'd to him, the Moon ſhining very bright, (which the Print repreſents;) here *Effigies Sacræ Divom Phrygiæ* is written, becauſe otherwiſe this Incident would not probably have been thought on, but the Group taken to be only a Sick Man, and his Attendants.

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The Works of this Prodigy of a Man ought to be carefully ſtudied by him who would make himſelf a Maſter in *Expreſſion*, more eſpecially with relation to thoſe Paſſions, and Sentiments that have nothing of Savage, and Cruel; for his Angelick Mind was a Stranger to Theſe, as appears by his *Slaughter of the Innocents*, where tho' he has had Recourſe to the Expedient of making the Soldiers naked to give the more Terror, he has not ſucceeded ſo well even as *Pietro Teſta*, who, in a Drawing I have of him of that Story, has ſhewn he was fitter for it than *Rafaëlle*: But you muſt not expect to find the true Airs of the Heads of that great Maſter in Prints, not even in thoſe of *Marc Antonio* himſelf. Thoſe are to be found only in what his own inimitable Hand has done, of which there are many unqueſtionably right in ſeveral Collections here in *England*; particularly in thoſe Admirable

mirable ones of the Duke of *Devonſhire*, the Earl of *Pembrook*, and the Lord *Somers*; To whom I take leave on This, as on all other Occaſions, to make my Humble Acknowledgments for the Favour of frequently Seeing, and Conſidering thoſe Noble, and Delicious Curioſities. But *Hampton-Court* is the great School of *Raſaëlle!* and God be prais'd that we have ſo near us ſuch an invaluable Bleſſing. May the Cartons continue in That place, and always to be ſeen; Unhurt, and Undecay'd, ſo long as the Nature of the Materials of which they are compos'd will poſſibly allow. May even a Miracle be wrought in their Favour, as Themſelves are ſome of the greateſt Inſtances of the Divine Power which endued a Mortal Man with Abilities to perform ſuch Stupendious Works of Art.

After him no other Maſter muſt be nam'd for Expreſſion, unleſs for particular Subjects; as *Michelangelo* for

for Infernal, or Terrible Airs. Amongſt others I have the Drawing he made for the *Caron* in the famous Picture of his Laſt Judgment, which is admirable in this Kind; and which (by the way) *Vaſari*, who was well acquainted with him, ſays, he took from theſe three Lines of *Dante*, an Author he was very fond of:

Caron demonio con occhi di bragia
Loro accennando tutte le raccoglie
Batte col remo qualunque ſadagia.

Julio Romano has fine Airs for Masks, a *Silenus*, Satyrs, and the like. And for ſuch Stories as that of the *Decii*, the 300 *Spartans*, the Deſtruction of the Giants, *&c.* he is Equal, if not Superior to his great Maſter. I have ſeveral Proofs of this. Others have ſucceeded well in This part of the Art, as *Leonardo da Vinci*, *Polydore*, &c. but Theſe are the

principal Only for Portraits; and herein, next to *Rafaëlle*, perhaps, no Man has a better Title to the Preference than *Van-Dyck:* No not *Titian* himſelf, much leſs *Rubens.*

But there is no better School than Nature for *Expreſſion:* A *Painter* therefore *ſhould on all Occaſions obſerve how Men Look, and Act, when pleas'd, griev'd, angry,* &c.

Of COMPOSITION.

THIS is putting together for the Advantage of the Whole, what ſhall be judg'd proper to be the ſeveral Parts of a Picture; and if need be, of Adding ſomething for the common Benefit: And moreover, the Determination of the Painter as to certain Attitudes, and Colours which are otherwiſe Indifferent.

Every Picture ſhould be ſo contriv'd, as that at a diſtance, when one cannot diſcern what Figures there are,

or

or what they are doing, it ſhould appear to be compos'd of two, or more Great Maſſes, Lighter, and Darker, the Forms of which muſt be agreeable to the Eye, of whatſoever they conſiſt, Ground, Trees, Draperies, Figures, &c. *and the Whole together ſhould be Sweet, and Delightful, Lovely Shapes and Colours without a Name; of which there is infinite Variety.*

Sometimes one Maſs of Light is upon a dark Ground, and then the Extremities of the Light muſt not be too near the edges of the Picture, and its greateſt Strength muſt be towards the Centre; as in the Deſcent from the Croſs, and the Dead Chriſt, both of *Rubens*, and of both which there are Prints, one by *Voſterman*, and the other by *Pontius*.

I have a Painting of the Holy Family by *Rubens* of this Structure; where, becauſe the Maſs of Light in one part would elſe have gone off too abruptly, and have made a leſs

pleaſing Figure, he has ſet the Foot of S. *Elizabeth* on a little Stool; here the Light catches, and ſpreads the Maſs ſo as to have the deſired effect. Such another Artifice *Rafaëlle* has us'd in a *Madonna*, of which I have a Copy; He has brought in a kind of an Ornament to a Chair for no other end (that I can imagine) but to form the Maſs agreeably.

Van-Dyck, that he might keep his principal Light near the middle of his Picture, and to advantage the Body which he ſeems to have intended to exert himſelf in, has even kept the Head ſombrous in an *Ecce homo* I have of him, which makes the Whole have a fine effect.

I have many times obſerved with a great deal of Pleaſure the admirable Compoſition (beſides the other Excellencies) of a Fruit-piece of *Michelangelo Compadoglio*, which I have had many Years. The principal Light

Light is near the Centre, (not exactly there, for thoſe Regularities have an ill effect;) and the Tranſition from thence, and from one thing to another, to the Extremities of the Picture all round is very eaſy, and delightful; in which he has employ'd fine Artifices by Leaves, Twigs, little Touches of Lights ſtriking advantageouſly, and the like. So that there is not a Stroke in the Picture without its Meaning: And the whole, tho' very Bright, and conſiſting of a great many Parts, has a wonderful Harmony, and Repoſe.

The Drawing that *Correggio* made for the Compoſition of his Famous Picture of the Nativity, call'd *La Notte del Correggio*, I have, and is admirable in its kind: There is nothing one could wiſh were otherwiſe with reſpect to its Compoſition, but that the Full Moon which he has made in one of the Corners at the top had been omitted. It gives no

Light, That all comes from the New-born Saviour of the World, and ſweetly diffuſes it ſelf from thence as from its Centre all over the Picture, only that Moon a little troubles the Eye.

The Compoſition of my Holy Family of *Rafaëlle* is not inferior to its other parts, and the Tranſition from one thing to another is very Artful; to inſtance only in one particular: Behind the *Madonna* is S. *Joſeph* reſting his Head on his Hand which is plac'd upon his Mouth, and Chin; this Hand ſpreads that ſubordinate Maſs of Light, and together with the *Coifure* of the Virgin, and the little Ring of Glory round her Head (which contribute alſo to the ſame end) makes the Tranſition from her Face to that of S. *Joſeph* very grateful, and eaſy. The whole Figure of S. *Joſeph* is connected with that of the *Madonna*, but ſubordinately, by one ſmart Touch of the Pencil

Pencil artfully apply'd upon his Drapery in the Holy Family I have of *Rubens*; than which there cannot be a more perfect Example for Compoſition, both as to the Maſſes, and Colour: but I will not multiply Inſtances.

Sometimes the Structure of a Picture, or the *Tout-Enſemble* of its *Form*, ſhall reſemble dark Clouds on a Light Ground, as in the Aſſumption of the Virgin by *Bolſwert* after *Rubens*. I refer you to Prints, becauſe they are eaſy to be got, and explain This matter almoſt as well as Drawings, or Pictures.

Again: A Picture ſometimes conſiſts of a Maſs of Light, and another of Shadow upon a Ground of a Middle Tinct, as a Single Figure by the Life is uſually managed. And ſometimes 'tis compos'd of a Maſs of Dark at the bottom, another Lighter above that, and another for the upper part ſtill Lighter; (as

commonly in a Landſcape) ſometimes the Dark Maſs employs one Side of the Picture alſo. I have a Copy after *Paolo Veroneſe* where a large Group of Figures, the principal ones of the Story, compoſe this lower brown Maſs; Architecture, the ſecond; more Buildings, with Figures and the Sky, the third; but moſt commonly in Pictures of this Structure, the Second Maſs is the Place of the Principal Figures.

In a Figure, and every part of a Figure, and indeed in every thing elſe there is one part which muſt have a peculiar Force, and be manifeſtly diſtinguiſh'd from the reſt, all the other parts of which muſt alſo have a due Subordination to it, and to one another. The ſame muſt be obſerv'd in the Compoſition of an entire Picture; And this principal, diſtinguiſh'd part ought (generally ſpeaking) to be the Place of the Principal Figure, and Action: And here every thing muſt be higher

higher finiſhed, the other parts muſt be leſs ſo gradually.

Pictures muſt be like Bunches of Grapes, but they muſt not reſemble a great many ſingle Grapes ſcatter'd on a Table; there muſt not be many Little Parts of an Equal Strength, and detach'd from one another, which is as odious to the Eye as 'tis to the Ear, to hear many People talking to you at once. Nothing muſt Start, or be too ſtrong for the Place where it is; as in a Conſort of Muſick when a Note is too high, or an Inſtrument out of Tune; but a ſweet Harmony and Repoſe muſt reſult from all the Parts judiciouſly put together, and united with each other.

Ananias is the Principal Figure in the *Carton* which gives the Hiſtory of his Death; as the Apoſtle that pronounces his Sentence is of the Subordinate Group, which conſiſts of Apoſtles, (Which therefore is Subordinate, becauſe the Principal Action relates

relates to the Criminal, and thither the Eye is directed by almoſt all the Figures in the Picture.) S. *Paul* is the chief Figure in that Carton where he is Preaching, and amongſt his Auditors One is eminently diſtinguiſh'd, who is Principal of that Group; and is apparently a Believer, and more ſo than any of them, or he had not had that ſecond Place in a Picture conducted by ſo great a Judgment as that of *Rafaëlle*'s. Theſe Principal, and Subordinate Groupes, and Figures, are ſo apparent, that the Eye will naturally fix firſt upon one, then upon the other, and conſider each in Order, and with Delight. I might give other Examples were it neceſſary; where 'tis not thus, the Compoſition is leſs perfect.

It is to be noted, that the Sorcerer in the Carton of his Chaſtiſement is the Principal Figure there, but has not the Force in all its Parts as it ought to have as ſuch, and to

maintain the Harmony; This is Accidental, for 'tis certain his Drapery was of the ſame Strength, and Beauty, as that on his Head, however it has happen'd to have changed its Colour.

The Shadows in the Drapery of S. *Paul* alſo, in that Carton where the People are about to Sacrifice to Him, and *Barnabas*, have loſt ſomething of their Force.

Sometimes the Place in the Picture, and not the Force, gives the Diſtinction; as in my Drawing of the Deſcent of the Holy Ghoſt: The Principal Figure is the Symbol of that Divine Perſon in the Sacred Trinity, who is the great Agent, and is diſtinguiſh'd both by the Place 'tis in, and the Glory which ſurrounds it: The Principal of the next Group is the Bleſſed Virgin who is plac'd directly under the Dove, and in the Middle of the Picture; but ſome of the Apoſtles who appear not to be

the

the Chief, have a greater Force than She, or any of thoſe that compoſe that Group; however the Place ſhe poſſeſſes preſerves that Diſtinction that the incomparable Artiſt intended to give her.

In a Compoſition, as well as in every Single Figure, or other part of which the Picture conſiſts, one thing muſt Contraſt, or be varied from another. Thus in a Figure the Arms and Legs muſt not be placed to anſwer one another in Parallel Lines. In like manner if one Figure in a Compoſition Stands, another muſt Bend, or Lye on the Ground; and of thoſe that Stand, or are in any other Poſition, if there be ſeveral of them, they muſt be varied by Turns of the Head, or ſome other Artful Diſpoſition of their Parts; as may be ſeen (for inſtance) in the *Carton* of Giving the Keys. The Maſſes muſt alſo have the like *Contraſt*, two muſt not be alike in Form,

or

or Size, nor the whole Maſs compos'd of thoſe leſſer ones of too Regular a Shape. The Colours muſt be alſo Contraſted, and Oppos'd, ſo as to be grateful to the Eye: There muſt not (for example) be two Draperies in one Picture of the ſame Colour, and Strength, unleſs they are contiguous, and then they are but as one. If there be two Reds, Blews, or whatever other Colour, One muſt be of a darker, or paler Tinct, or be ſome way varied by Lights, Shadows, or Reflections. *Rafaëlle*, and others have made great Advantage of Changeable Silks to unite the Contraſting Colours, as well as to make a part of the Contraſt themſelves. As in the Carton of Giving the Keys, the Apoſtle that ſtands in Profile, and immediately behind S. *John*, has a Yellow Garment with Red Sleeves, which connects that Figure with S. *Peter*, and S. *John*, whoſe Draperies are of the ſame Species of

Colours.

Colours. Then the ſame Anonymous Apoſtle has a looſe changeable Drapery, the Lights of which are a Mixture of Red, and Yellow, the other Parts are Blewiſh. This Unites it ſelf with the Other Colours already mentioned, and with the Blew Drapery of another Apoſtle which follows afterwards; between which, and the changeable Silk is a Yellow Drapery ſomething different from the other Yellows, but with Shadows bearing upon the Purple, as thoſe of the Yellow Drapery of S. *Peter* incline to the Red: All which, together with ſeveral other Particulars produce a wonderful Harmony.

The Exotick Birds that are placed on the Shore in the Fore-ground in the Carton of the Draught of Fiſhes, prevent the Heavineſs which that part would otherwiſe have had by breaking the Parallel Lines which would have been made by the Boats, and Baſe of the Picture.

There

There is an Admirable Inſtance of this Contraſt in the Carton of S. *Paul* preaching, His Figure (which is a rare one) ſtands alone as he ought to do, and conſequently is very conſpicuous, which is alſo perfectly right; the Attitude is alſo as fine as can be imagin'd; but the Beauty of this noble Figure, and with it of the whole Picture depends upon this Artful Contraſt I have been ſpeaking of; of ſo great Conſequence is that little part of the Drapery flung over the Apoſtles Shoulder, and hanging down almoſt to his Waſte; for (beſides that it poizes the Figure, which otherwiſe would have ſeem'd to have tumbled forwards) had it gone lower, ſo as to have as it were divided the Out-Line of the hinder part of the Figure in two equal, or near equal parts it had been offenſive; as it had been leſs pleaſing if it had not come ſo low as it does. This important piece of Drapery pre-

preſerves the Maſs of Light upon that Figure, but varies it, and gives it an agreeable Form, whereas without it the whole Figure would have been heavy, and diſagreeable; but there was no danger of that in *Rafaëlle*. There is another piece of Drapery in the Carton of Giving the Keys, which is very judiciouſly flung in; The three outmoſt Figures at the End of the Picture, the contrary to that where our Lord is, made a Maſs of Light of a Shape not very pleaſing, till that knowing Painter ſtruck in a part of the Garment of the laſt Apoſtle in the Group as folded under his Arm, this breaks the ſtreight Line, and gives a more grateful Form to the whole Maſs; which is alſo aſſiſted by the Boat there; as the Principal Figure in this Compoſition is by the Flock of Sheep plac'd behind him, and which moreover ſerves to detach the Figure

gure from its Ground, as well as to illuſtrate the Hiſtory.

The Naked Boys in the Carton of Healing the Cripple are a farther Proof of *Rafaëlle*'s great Judgment in Compoſition: One of 'em is in ſuch an Attitude as finely varies the *Turns* of the Figures; but Here is moreover another kind of *Contraſt*, and that is caus'd by their being Naked, which how odd ſoever it may ſeem at firſt, and without conſidering the Reaſon of it, will be found to have a marvellous effect: Cloath 'em in Imagination; Dreſs 'em as you will, the Picture ſuffers by it, and would have Suffer'd if *Rafaëlle* himſelf had done it.

'Tis for the ſake of this *Contraſt*, which is of ſo great Conſequence in Painting, that this Knowing Man in the Carton we are now upon has plac'd his Figures at one end of the Temple near the Corner, where one would not ſuppoſe the Beautiful Gate

was: But this varies the Sides of the Picture; and at the ſame time gives him an Opportunity to enlarge his Buildings with a fine *Portico*, the like of which you muſt imagine muſt be on the other Side of the Main Structure; All which together makes one of the Nobleſt Pieces of Architecture that can be conceived.

He has taken a greater Licence in the Carton of the Converſion of *Sergius Paulus*, where the Architecture will be difficult to account for, otherwiſe than by ſaying it was done to give the *Contraſt* we are ſpeaking of: But this will juſtify it ſufficiently.

Nor is this *Contraſt* only neceſſary in every particular Picture, but if ſeveral are made to hang in one Room they ought to Contraſt one another. This *Titian* conſider'd when he was making ſeveral Pictures for our King *Henry* VIII. as appears by a Letter he wrote to that Prince, which (amongſt

mongſt others of *Titian* to the Emperor, and other Great Men) is to be found in a Collection of Letters printed at *Venice*, *An.* 1574. *p.* 403.

---- *Et perche la Danae ch'io mandai gia a noſtra maeſtà, ſi uedeua tutta dalla parte dinanzi, ho uoluto in queſta altra Poeſia uariare, & farle moſtrare la contraria parte, accioche rieſca in camerino doué hanno da ſtare più gratioſo alla uiſta. Toſto le manderò la Poeſi di Perſeo, & Andromeda che haura un' altra uiſtà differente da queſte, & coſi Medea, & Jaſone* ----

There is another ſort of *Contraſt* which I have often wondred Painters have not more conſider'd than we generally find, and that is, Making ſome Fat, and ſome Lean People; Such a Face and Air as Mr. *Lock*'s, or Sir *Iſaac Newton*'s would ſhine in the beſt Compoſition that ever *Rafaëlle* made, as to Expreſs their Characters would be a Task

worthy of that Divine Hand. In the Cartons there is one or two Figures ſomething Corpulent, but I think not one remarkably Lean; I have a Drawing which is aſcrib'd to *Baccio Bandinelli* where this Contraſt is, and has a fine effect.

Whatever are the predominant Colours of the Principal Figure, the ſame in Kind, whether ſtronger or not, muſt be diffus'd over the whole Compoſition. This *Rafaëlle* has obſerv'd remarkably in the Carton of S. *Paul* Preaching; His Drapery is Red, and Green. Theſe you ſee ſcatter'd about in the Picture with great Advantage to the Whole; for ſubordinate Colours as well as ſubordinate Lights ſerve to ſoften, and ſupport the Principal ones, which otherwiſe would appear as Spots, and conſequently be offenſive.

The Maſters to be ſtudied for Compoſition are *Rafaëlle*, and *Rubens*, moſt eſpecially, tho' many others

thers are worthy notice, and to be carefully conſider'd; amongſt which *V. Velde* ought not to be forgotten.

DESIGN *or* DRAWING.

BY theſe Terms is ſometimes underſtood the expreſſing our Thoughts upon Paper, or whatever other flat Superficies; and that by Reſemblances form'd by a Pen, Crayon, Chalk, or the like. But more commonly, The giving the juſt Form, and Dimenſion of Viſible Objects, according as they appear to the Eye; if they are pretended to be deſcrib'd in their Natural Dimenſions; if not, but bigger, or leſſer, then Drawing, or Deſigning ſignifies only the giving thoſe Things their true Form, which implies an exact proportionable Magnifying, or Diminiſhing in every part alike.

And this comprehends alſo giving the true Shapes, Places, and even De-

grees of Lights, Shadows, and Reflections, becauſe if theſe are not right, if the thing has not its due Force or Relief, the true Form of what is pretended to be drawn cannot be given. Theſe ſhew the Out-Line all round, and in every part, as well as where the Object is terminated on its Back-Ground.

In a Compoſition of ſeveral Figures, or whatever other Bodies, if the Perſpective is not juſt the Drawing of that Compoſition is Falſe. This therefore is alſo imply'd by this Term. That the Perſpective muſt be obſerv'd in the Drawing of a Single Figure cannot be doubted.

I know *Drawing* is not commonly underſtood to comprehend the *Clair-obſcure*, *Relief*, and *Perſpective*, but it does not follow however that what I advance is not right.

But if the Out-Lines are only mark'd, this alſo is Drawing; 'tis giving the true Form of what is pretended

tended to, that is, the Out-Line.

The Drawing in the latter, and moſt common Senſe; *beſides that it muſt be Juſt, muſt be pronounc'd Boldly, Clearly, and without Ambiguity:* Conſequently, neither the Out-Lines, nor the Forms of the Lights, and Shadows muſt be Confus'd, and Uncertain, or *Woolly* (as Painters call it) upon pretence of Softneſs; nor on the other hand may they be Sharp, Hard, or Dry; for either of theſe are Extreams; Nature lies between them.

As there are not two Men in the World who at this inſtant, or at any other time, have exactly the ſame Set of Ideas; nor any one Man that has the ſame Set twice, or This Moment, as he had the laſt: For Thoughts obtrude themſelves, and paſs along in the Mind continually as the Rivers

Stream, and perpetual draw their humid Train; Milt.

So neither are there two Men, nor two Faces, no, not two Eyes, Foreheads, Noſes, or any other Features: Nay farther, there is not two Leaves, tho' of the ſame Species, perfectly alike.

A Deſigner therefore muſt conſider when he draws after Nature, that his Buſineſs is to deſcribe That very Form, as diſtinguiſh'd from every other Form in the Univerſe.

In order to give this juſt Repreſentation of Nature (for that is all we are now upon as being all that Drawing, in the preſent Senſe, and Simply conſider'd implies, *Grace* and *Greatneſs*, is to be ſpoken to afterwards) I ſay in order to follow Nature exactly, a Man muſt be well acquainted with Nature, and have a reaſonable Knowledge of *Geometry*, *Proportion*, (which muſt be varied according to the Sex, Age, and Quality of the Perſon) *Anatomy*, *Oſteology*, and *Perſpective*. I will add to theſe

theſe an Acquaintance with the Works of the beſt Painters, and Sculptors, Ancient, and Modern: For 'tis a certain Maxim, *No Man ſees what things Are, that knows not what they ought to be.*

That this Maxim is true, will appear by an Academy Figure drawn by one ignorant in the Structure, and knitting of the Bones, and Anatomy, compar'd with another who underſtands theſe throughly: Or by comparing a Portrait of the ſame Perſon drawn by one unacquainted with the Works of the beſt Maſters, and another of the Hand of one to whom thoſe excellent Works are no Strangers; Both ſee the ſame Life, but with different Eyes. The former ſees it as one unskill'd in Muſick hears a Conſort, or Inſtrument, the other as a Maſter in that Science: Theſe Hear equally, but not with like Diſtinction of Sounds, and Obſervation of the Skill of the Compoſer.

Michel-

Michelangelo was the moſt Learned, and Correct Deſigner of all the Moderns, if *Rafaëlle* were not his Equal, or as ſome will have it, Superior. The *Roman* and *Florentine* Schools have excell'd all others in this Fundamental part of Painting, and of the firſt *Rafaëlle*, *Giulio Romano*, *Polydore*, *Pierino del Vaga*, &c. as *Michelangelo*, *Leonardo da Vinci*, *Andrea del Sarto*, &c. have been the beſt of the *Florentines*. Of the *Bologneſe*, *Annibale Carracci*, and *Dominchino*, have been excellent Deſigners.

When a Painter intends to make a Hiſtory (for example) the way commonly is to deſign the thing in his Mind, to conſider what Figures to bring in, and what they are to Think, Say, or Do; and then to Sketch upon Paper this Idea of his; and not only the *Invention*, but *Compoſition* of his intended Picture: This he may alter upon the ſame Paper, or by making

making other Sketches, till he is pretty well determin'd as to that; (and this is that firſt Senſe in which I ſaid the Term *Drawing*, or *Deſigning* was to be underſtood.) In the next place his Buſineſs is to conſult the Life, and to make Drawings of particular Figures, or parts of Figures, or of what elſe he intends to bring into his Work, as he finds neceſſary; together alſo with ſuch Ornaments, or other things of his Invention, as Vaſes, Frizes, Trophies, &c. till he has brought his Picture to ſome Perfection on Paper, either in theſe looſe Studies, or in one entire Drawing, which has frequently been done, and ſometimes finiſh'd very highly by them, either that their Diſciples might be able from them to make a greater Progreſs in the Grand Work, and ſo leave the leſs for the Maſter himſelf to do; or becauſe they made Advantage of ſuch Drawings from the Perſon who em-

ploy'd

ploy'd them, or ſome other; and perhaps ſometimes for their own Pleaſure.

Of theſe Drawings of all kinds thoſe great Maſters (whoſe Names, and Memories are ſweet to all true Lovers of the Art) made very many; ſometimes ſeveral for the ſame thing, not only for the ſame Picture, but for one Figure, or part of a Picture; and tho' too many are periſh'd, and loſt, a conſiderable Number have eſcap'd, and been preſerved to our Times, ſome very well, others not, as it has happen'd: And theſe are exceedingly priz'd by all who underſtand, and can ſee their Beauty; for they are the very Spirit, and Quinteſſence of the Art; there we ſee the Steps the Maſter took, the Materials with which he made his finiſh'd Paintings, which are little other than Copies of theſe, and frequently (at leaſt in part) by ſome other Hand; but theſe are undoubtedly

doubtedly altogether his Own, and true, and proper Originals.

It muſt be confeſs'd, in the Paintings you have the Colours, and the laſt Determination of the Maſter, with the entire Completion of the Work. The Thoughts, and Finiſhings are in a great Meaſure ſeen in the Prints of ſuch Works of which Prints are made, nor is a Drawing deſtitute of Colouring abſolutely; on the contrary, one frequently ſees beautiful Tints in the Paper, Waſhes, Ink, and Chalks of Drawings; But what is wanting in ſome reſpects is abundantly recompenc'd in others, for in theſe Works the Maſters not being embarraſs'd with Colours have had a full Scope, and perfect Liberty, which is a very conſiderable Advantage, eſpecially to ſome of them. There is a Spirit, and Fire, a Freedom, and Delicacy in the Drawings of *Giulio Romano*, *Polydoro*, *Parmeggiano*. *Battiſta Franco*, &c. which

are

are not to be ſeen in their Paintings: A Pen, or Chalk will perform what cannot be poſſibly done with a Pencil; and a Pencil with a thin Liquid only what cannot be done when one has a Variety of Colours to manage, eſpecially in Oil.

And there is this farther Conſideration to endear thoſe Drawings we have to us; no more can be had than what are now in Being; no new ones can be made; the Number of theſe muſt neceſſarily diminiſh by Time, and Accidents, but cannot be ſupply'd; the World muſt be content with what it has: For though there are ingenious Men endeavouring to tread in the Steps of theſe Prodigies of Art, whoſe Works we are ſpeaking of, there is yet no Appearance that any will equal them, tho' I am in hopes that our own Countrey Does, or Will produce thoſe that will come as near 'em as any other Nation, I mean as to Hiſtory-Paint-

Painting, for that we already excel all others in Portraits is indiſputable.

The vaſt Pleaſure I take in theſe great Curioſities has carried me perhaps too far: I will only add, That the firſt Sketches not being intended to expreſs more than the general Ideas, any Incorrectneſs in the Figures, or Perſpective, or the like, are not to be eſteem'd as Faults; Exactneſs was not in the Idea; the Sketch, notwithſtanding ſuch ſeeming Faults, may ſhew a Noble Thought, and be executed with a vaſt Spirit, which was all pretended to, and which being perform'd it may be ſaid to be well Drawn, although incorrect as to the other Matters. But when Correction is pretended to, (and this is always the Caſe of a Finiſh'd Drawing, or Picture) then to have any Defect in Drawing (in this Senſe of the Term) is a Fault.

COLOURING.

COLOURS are to the Eye what Sounds are to the Ear, Taſtes to the Palate, or any other Objects of our Senſes are to thoſe Senſes; and accordingly an Eye that is delicate takes in proportionable Pleaſure from Beautiful ones, and is as much Offended with their Contraries. Good Colouring therefore in a Picture is of Conſequence, not only as 'tis a truer Repreſentation of Nature, where every thing is Beautiful in its Kind, but as adminiſtring a conſiderable Degree of Pleaſure to the Senſe.

The Colouring of a Picture muſt be varied according to the Subject, the Time, and Place.

If the Subject be Grave, Melancholy, or Terrible, the General Tinct of the Colouring muſt incline to Brown, Black, or Red, and Gloomy; but be Gay, and Pleaſant in Subjects of

of Joy, and Triumph. This I will not enlarge upon here, having ſpoken to it already in the Chapter of *Expreſſion*. Morning, Noon, Evening, Night; Sun-ſhine, Wet, or Cloudy Weather, influences the Colours of things; and if the Scene of the Picture be a Room, open Air, or partly open, and partly inclos'd, the Colouring muſt be accordingly.

The Diſtance alſo alters the Colouring becauſe of the Medium of Air through which every thing is ſeen, which being Blew, the more remote any Object is the more it muſt partake of that Colour, conſequently muſt have leſs Force, or Strength; the Ground therefore, or whatſoever is behind a Figure (for example) muſt not be ſo ſtrong as that Figure is, nor any of its parts which round off, as thoſe that come nearer the Eye, and that not only for the reaſon already given, but becauſe moreover there will always be Reflections

ſtronger, or weaker, that will diminiſh the Force of the Shadows; which Reflections (by the way) muſt partake of the Colours of thoſe things from whence they are produced.

Any of the ſeveral Species of Colours may be as Beautiful in their Kinds as the others, but one Kind is more ſo than another, as having more Variety, and conſiſting of Colours more Pleaſing in their own Nature; *in which, and the Harmony, and Agreement of one Tinct with another, the Goodneſs of Colouring conſiſts.*

To ſhew the Beauty of Variety I will inſtance in a *Geldër-Roſe*, which is White; but having many Leaves one under another, and lying hollow ſo as to be ſeen through in ſome places, which occaſions ſeveral Tincts of Light, and Shadow; and together with theſe ſome of the Leaves having a Greeniſh Tinct, all together produces that Variety which gives a

Beauty

Beauty not to be found in this Paper, tho' 'tis White, nor in the inſide of an Egg-ſhell tho' whiter, nor in any other White Object that has not that Variety.

And this is the Caſe, though this Flower be ſeen in a Room in Gloomy, or Wet Weather; but let it be expos'd to the open Air when the Sky is Serene, the Blew that thoſe Leaves, or parts of Leaves that lye open to it will receive, together with the Reflections that then will alſo happen to ſtrike upon it, will give a great Addition to its Beauty: But let the Sun-beams touch up its Leaves where they can reach with their fine Yellowiſh Tinct, the other retaining their Sky-Blew, together with the Shadows, and brisk Reflections it will then receive, and then you will ſee what a Perfection of Beauty it will have, not only becauſe the Colours are more Pleaſant in themſelves, but there is greater Variety.

A Sky entirely Blew would have leſs Beauty than it has being always varied towards the Horizon, and by the Sun-beams whether Riſing, Setting, or in its Progreſs; but neither has it that Beauty as when more varied with Clouds ting'd with Yellow, White, Purple, &c.

A piece of Silk, or Cloth hung, or laid flat, has not the Beauty tho' the Colour of it be pleaſing, as when flung into Folds; nay a piece of Silk that has little Beauty in it ſelf ſhall be much improv'd only by being Pink'd, Water'd, or Quilted; the Reaſon is, in theſe Caſes there ariſes a Variety produced by Lights, Shades, and Reflections.

There are, as I ſaid, certain Colours leſs agreeable than others, as a Brick-Wall for example, yet when the Sun ſtrikes upon one part of it, and the Sky tinges another part of it, and Shadows and Reflections the reſt,

reſt, this Variety ſhall give even That a Degree of Beauty.

Perfect Black, and White are diſagreeable; for which reaſon *a Painter ſhould break thoſe Extreams of Colours that there may be a Warmth, and Mellowneſs in his Work: Let him (in Fleſh eſpecially) remember to avoid the Chalk, the Brick, and the Charcoal, and think of a Pearl, and a ripe Peach.*

But 'tis not enough that the Colours in themſelves are Beautiful ſingly, and that there be Variety, *They muſt be ſet by one another ſo as to be mutually Aſſiſtant to each other*; and this not only in the Object painted, but in the Ground, and whatſoever comes into the Compoſition; ſo as that every Part, and the Whole together may have a pleaſing effect to the Eye; ſuch a Harmony to It as a good piece of Muſick has to the Ear; But for which no certain Rules can be given no more than for that:

Except in ſome few General Caſes which are very Obvious, and need not therefore be mention'd here.

The Beſt that can be done is to Adviſe one that would know the Beauty of Colouring, *To obſerve Nature, and how the beſt Colouriſts have imitated her.*

What a Lightneſs, Thinneſs, and Tranſparency; What a Warmth, Cleanneſs, and Delicacy is to be ſeen in Life, and in good Pictures!

He that would be a good Colouriſt himſelf muſt moreover Practice much after, and for a conſiderable time accuſtom himſelf to See well-colour'd Pictures only: But even This will be in vain unleſs he has a Good Eye in the Senſe, as one is ſaid to have a Good Ear for Muſick; he muſt not only See well, but have a particular Delicacy with relation to the Beauty of Colours, and the infinite Variety of Tincts.

The *Venetian*, *Lombard*, and *Flemiſh* Schools have excell'd in Colouring; the *Florentine*, and *Roman* in Deſign; the *Bologneſe* Maſters in both; but not to the Degree generally as either of the other. *Correggio*, *Titian*, *Paolo Veroneſe*, *Rubens*, and *Van-Dyck*, have been admirable Colouriſts; the latter in his beſt things has follow'd common Nature extreamly cloſe.

Rafaëlle's Colouring, eſpecially in his Shadows, is Blackiſh: This was occaſion'd by the Uſe of a ſort of Printer's Black, and which has chang'd its Tinct, tho' 'twas Warm, and Glowing at firſt, upon which account he was fond of it, though he was advis'd what would be the Conſequence. Howevever by the vaſt Progreſs he made in Colouring after he apply'd himſelf to it, 'tis judg'd he would in This part of Painting alſo have Excell'd, as in the Others: Here would have been a Double Pro-

digy! ſince no one man has ever poſſeſs'd Even Colouring, and Deſigning to That, or any very conſiderable Degree.

Tho' the Cartons are ſome of the laſt of his Works, it muſt be confeſs'd the Colouring of them is not equal to the Drawing; but at the ſame time neither can it be deny'd but that he that painted Thoſe could Colour Well, and would have Colour'd Better. It muſt be conſider'd they were made for Patterns for Tapiſtry, and painted, not in Oil, but in Diſtemper, and beſides are very near 200 Years old: If therefore one ſees not the Warmth, and Mellowneſs, and Delicacy of Colouring which is to be found in *Correggio*, *Titian*, or *Rubens*, it may fairly be imputed in a great meaſure to theſe Cauſes. A Judicious Painter has other Conſiderations relating to the Colouring when he makes Patterns for Tapiſtry to be heightned with Gold,

Gold, and Silver, than when he paints a Picture without any ſuch View; nor can a ſort of Dryneſs, and Harſhneſs be avoided in Diſtemper, upon Paper: Time moreover has apparently chang'd ſome of the Colours. In a word, the *Tout-Enſemble* of the Colours is Agreeable, and Noble; and the Parts of it are in General Extreamly, but not Superlatively Good.

I will only add one Obſervation here concerning the Colours of the Draperies of the Apoſtles which are always the ſame in all the Cartons, only S. *Peter* when he is a Fiſherman has not his large Apoſtolical Drapery on. This Apoſtle, when dreſs'd, wears a Yellow Drapery over his Blew Coat; S. *John* a Red one over a Green; ſo does S. *Paul*, which is alſo the ſame that he wears in the famous S. *Cecilia*, which was painted near ten Years before.

HANDLING.

BY this Term is underſtood the manner in which the Colours are left by the Pencil upon the Picture; as the manner of uſing the Pen, Chalk, or Pencil in a Drawing is the Handling of that Drawing.

This conſider'd in it ſelf abſtractedly is only a piece of Mechanicks, and is Well, or Ill as 'tis perform'd with a Curious, Expert, or Heavy, Clumſey Hand; and that whether 'tis Smooth, or Rough, or however 'tis done; for all the Manners of Working the Pencil may be Well, or Ill in their kind; and a fine light Hand is ſeen as much in a Rough, as in a Smooth manner.

I confeſs I love to ſee a Freedom and Delicacy of Hand in Painting as in any other piece of Work; it has its Merit. Tho' to ſay a Picture is juſtly Imagin'd, well Diſpos'd, truly Drawn,

Drawn, is Great, has Grace, or the other good Qualities of a Picture; and withal that 'tis finely Handled, is as if one ſhould ſay a Man is Virtuous, Wiſe, Good-natur'd, Valiant, or the like, and is alſo Handſome.

But the Handling may be ſuch as to be not only Good abſtractedly conſider'd, but as being Proper, and adding a real Advantage to the Picture: And then to ſay a Picture has ſuch, and ſuch good Properties, and is alſo Well Handled (in that Senſe) is as to ſay a Man is Wiſe, Virtuous, and the like, and is alſo Handſome, and perfectly Well-bred.

Generally if the Character of the Picture is Greatneſs, Terrible, or Savage, as Battels, Robberies, Witchcrafts, Apparitions, or even the Portraits of Men of ſuch Characters there ought to be employ'd a Rough, Bold Pencil; and contrarily, If the Character is Grace, Beauty, Love, Innocence,

cence, &c. *a Softer Pencil, and more finiſhing is proper.*

'Tis no Objection againſt a Sketch if it be left unfiniſh'd, and with bold rough Touches, tho' it be little, and to be ſeen near, and whatſoever its Character be; for thus it anſwers its End, and the Painter would after that be Imprudent to ſpend more time upon it. But *generally ſmall Pictures ſhould be well wrought.*

Jewels, Gold, Silver, and whatſoever has ſmart Brightneſs require Bold, Rough Touches of the Pencil in the Heightnings.

The Pencil ſhould be left pretty much in Linen, Silks, and whatſoever has a Gloſſyneſs.

All large Pictures, and whatſoever is ſeen at a great Diſtance ſhould be Rough; for beſides that 'twonld be loſs of Time to a Painter to finiſh ſuch things highly, ſince Diſtance would hide all that Pains; thoſe Bold Roughneſſes give the Work a greater

greater Force, and keep the Tincts diſtinct.

The more remote any thing is ſuppos'd to be, the leſs Finiſhing it ought to have. I have ſeen a Fringe to a Curtain in the Back-Ground of a Picture which perhaps was half a Day in painting, but might have been better done in a Minute.

There is often a Spirit, and Beauty in a Quick, or perhaps an Accidental Management of the Chalk, Pen, Pencil, or Bruſh in a Drawing, or Painting, which 'tis impoſſible to preſerve if it be more finiſh'd; at leaſt 'tis great odds but it will be loſt: *'Tis better therefore to incur the Cenſure of the Injudicious than to hazard the loſing ſuch Advantages to the Picture. Apelles* comparing himſelf with *Protogenes* ſaid, Perhaps he is Equal, if not Superior to me in ſome things, but I am ſure I Excel him in This: *I know when to have done.*

Fleſh

Fleſh in Pictures to be ſeen at a common diſtance, and eſpecially Portraits ſhould (generally ſpeaking) be well wrought up, and then touch'd upon every where in the Principal Lights, and Shadows, and to pronounce the Features; and this more, or leſs, according to the Sex, Age, or Character of the Perſon, *avoiding Narrow, or long continued Strokes, as in the Eye-lids, Mouth*, &c. *and too many Sharp ones:* This being done by a Light Hand, Judiciouſly, gives a Spirit, and retains the Softneſs of Fleſh.

In ſhort the Painter ſhould conſider what manner of Handling will beſt conduce to the End he propoſes, the Imitation of Nature, or the Expreſſing thoſe Rais'd Ideas he has conceiv'd of poſſible Perfection in Nature, and That he ought to turn his Pencil to; Always remembring that *what is Sooneſt done is Beſt, if*

'tis

'tis Equally Good upon all other Accounts.

There are two Miſtakes very Common; One is becauſe a great many good Pictures are very Rough painted People fancy that is a good Picture that is ſo. There is *Bold Painting*, but there is alſo *Impudent Painting*. Others on the contrary judge of a Picture not by their Eyes, but by their Fingers ends, they Feel if it be good. Thoſe appear to know little of the true Beauties of the Art that thus fix upon the leaſt conſiderable Circumſtance of it as if it were All, or the Principal thing to be conſider'd.

The Cartons, as they are properly no other than Colour'd Drawings, are Handled accordingly, and extreamly well. The Fleſh is generally pretty much Finiſh'd, and then finely Touch'd upon. There is much Hatching with the Point of a large Pencil upon a prepar'd Ground.

The

The Hair is made with ſuch a Pencil for the moſt part.

Leonardo da Vinci had a wondrous Delicacy of Hand in finiſhing highly, but *Giorgion*, and *Correggio* have eſpecially been famous for a fine, that is, a Light, Eaſy, and Delicate Pencil. You ſee a Free, Bold Handling in the Works of *Titian*, *Paolo Veroneſe*, *Tintoretto*, *Rubens*, the *Borgognone*, *Salvator Roſa*, &c. the *Malteſe* had a very particular manner, he painted chiefly *Turkey*-work'd Carpets, and left the Pencil as rough as the Carpet it ſelf, and admirably well in its kind. But perhaps no Man ever manag'd a Pencil in all the ſeveral Manners better than *Van-Dyck*.

Of GRACE *and* GREATNESS.

THERE is Some Degree of Merit in a Picture where Nature is exactly copy'd, though in a Low Subject;

Subject; Such as Drolls, Countrey-Wakes, Flowers, Landſcapes, &c. and More in proportion as the Subject riſes, or the End of the Picture is this Exact Repreſentation. Herein the *Dutch*, and *Flemiſh* Maſters have been Equal to the *Italians*, if not Superior to them in general. What gives the *Italians*, and Their Maſters the Ancients the Preference, is, that they have not Servilely follow'd Common Nature, but Rais'd, and Improv'd, or at leaſt have always made the Beſt Choice of it. This gives a Dignity to a Low Subject, and is the reaſon of the Eſteem we have for the Landſcapes of *Salvator Roſa*, *Filippo Laura*, *Claude Lorrain*, the *Pouſſins*; the Fruit of the two *Michelangelo*'s the *Battaglia*, and *Campadoglio*; and This, when the Subject it ſelf is Noble, is the Perfection of Painting: As in the beſt Portraits of *Van-Dyck*, *Rubens*, *Titian*, *Rafaëlle*, &c. and the Hiſtories

of the beſt *Italian* Maſters; chiefly thoſe of *Rafaëlle*; He is the great Model of Perfection! All the Painters being rank'd in three ſeveral Claſſes according to the Degrees of their Merit, He muſt be allow'd to poſſeſs the firſt alone.

Common Nature is no more fit for a Picture than plain Narration is for a Poem: A Painter muſt Raiſe his Ideas beyond what he ſees, and form a Model of Perfection in his Own Mind which is not to be found in Reality; but yet ſuch a one as is Probable, and Rational. Particularly with reſpect to Mankind, He muſt as it were raiſe the whole Species, and give them all imaginable Beauty, and Grace, Dignity, and Perfection; Every ſeveral Character, whether it be Good, or Bad, Amiable, or Deteſtable, muſt be Stronger, and more Perfect.

At Court, and elſewhere amongſt People of Condition, one ſees another

ther ſort of Beings than in the Countrey, or the Remote, and Inferior parts of the Town; and amongſt Theſe there are ſome few that plainly diſtinguiſh themſelves by their Noble, and Graceful Airs, and manner of Acting. There is an Eaſy Gradation in all Nature; the moſt Stupid of Animals are little more than Vegetables, the moſt Sagacious, and Cunning are hardly inferior to the loweſt Order of Men, as the Wiſeſt, and moſt Virtuous of Theſe are little below the Angels. One may conceive an Order Superior to what can any where be found on our Globe; a kind of New World may be form'd in the Imagination, conſiſting as This, of People of all Degrees, and Characters, only Heighten'd, and Improv'd: A Beautiful Gentile Woman muſt have her Defects overlook'd, and what is wanting to compleat her Character ſupply'd: A Brave Man, and one

Honeſtly, and Wiſely purſuing his Own Intereſt, in Conjunction with that of his Countrey, muſt be imagin'd more Brave, more Wiſe, more exactly, and inflexibly Honeſt than any we know, or can hope to ſee: A Villain muſt be conceiv'd to have ſomething more Diabolical than is to be found even amongſt us; a Gentleman muſt be more ſo, and a Peaſant have more of the Gentleman, and ſo of the reſt. *With ſuch as Theſe an Artiſt muſt People his Pictures.*

Thus the Ancients have done; notwithſtanding the great, and exalted Ideas we may have of the People of thoſe Times from their Hiſtories, (which probably are Improv'd by the Hiſtorians uſing the ſame Management in their Writings as I am recommending to the Painters: It was the Poets proper Buſineſs ſo to do) one can hardly believe them to be altogether ſuch as we ſee in the

Antique

Antique Statues, Bas-Reliefs, Medals, and Intaglias. And thus the beſt Modern Painters, and Sculptors have done. *Michelangelo* no where ſaw ſuch Living Figures as he cut in Stone; and *Raſaëlle* thus writes to his Friend the Count *Baldaſſar Caſtiglione*, *Mà eſſendo careſtia e de i buoni giudicii, & di belle donne, io mi ſervo di certa idea chi mi viene alla mente.* The Letter is in *Bellori*'s Deſcription of the Pictures in the *Vatican*, and in the Collection of Letters I have cited heretofore.

When a Man enters into that Awful Gallery at *Hampton-Court*, he finds himſelf amongſt a ſort of People Superior to what he has ever ſeen, and very probably to what Thoſe Really were. Indeed This is the Principal Excellence of thoſe wonderful Pictures, as it muſt be allow'd to be that Part of Painting which is preferable to all others.

What a Grace, and Majeſty is ſeen in the great Apoſtle of the Gentiles, in all his Actions, Preaching, Rending his Garments, Denouncing Vengeance upon the Sorcerer! What a Dignity is in the other Apoſtles where-ever they appear, particularly the Prince of them in the Carton of the Death of *Ananias!* How Infinitely, and Divinely Great, and Gentile is the Chriſt in the Boat! But theſe are exalted Characters which have a Delicacy in them as much beyond what any of the Gods, Demi-Gods, or Heroes of the Ancient Heathens can admit of, as the Chriſtian Religion excels the Ancient Superſtition. The Proconſul *Sergius Paulus* has a Greatneſs, and Grace Superior to His Character, and Equal to what one can ſuppoſe *Cæſar*, *Auguſtus*, *Trajan*, or the greateſt amongſt the *Romans* to have had. The Common People are like Gentlemen; even the Fiſher-

men,

men, the Beggars, have ſomething in them much above what We ſee in thoſe Orders of Men.

And the Scenes are anſwerable to the Actors; not even the Beautiful Gate of the Temple, nor any Part of the firſt Temple, nor probably any Building in the World had that Beauty, and Magnificence as appears in what we ſee in the Carton of Healing the Cripple. *Athens*, and *Lyſtra* appear in theſe Cartons to be beyond what we can ſuppoſe they were when *Greece* was in its utmoſt *Glory*: Even the Place where the Apoſtles were aſſembled (in the Carton of *Ananias*) is no Common Room; and though the Steps, and Rails which were made on purpoſe for them for the Exerciſe of their New Function have ſomething expreſſive of the Poverty, and Simplicity of the Infant Church, the Curtain behind, which alſo is part of

the Apoſtolical Equipage, gives a Dignity even to That.

'Tis true there are ſome Characters which are not to be Improv'd, as there are Others impoſſible to be perfectly Conceiv'd, much leſs Expreſs'd. The Idea of God no Created Being can comprehend, the Divine Mind only can, and 'tis the Brighteſt There. And Infinitely Bright! and would be judg'd to be ſo even by Us, tho' the Difficulties ariſing from the Conſideration of the Moral, and Natural Evil which is in the World were not to be ſolv'd by the Common Expedients. I will only venture to ſay with reſpect to the latter, that This is ſo far from being an Objection to the Infinite Goodneſs of God, that God could not have been Infinitely Good if he had not produced an Order of Beings in which there was ſuch a Mixture of Natural Evils as to be juſt preponderated by the Enjoyments, ſo as upon

on the Foot of the Account to render Being Eligible, for without This, One Inſtance of Goodneſs had been omitted.

No Statue, or Picture; no Words can reach this Character. The *Coloſſean* Statue of *Phidias*, the Pictures of *Rafaëlle*, are but faint Shadows of this Infinite, and Incomprehenſible Being. The THUNDERER, the BEST, AND GREATEST: The FATHER OF GODS AND MEN, of *Homer*; the ELOHIM, the JEHOVAH, the I AM THAT I AM of *Moſes*; the LORD of HOSTS of the Prophets: Nay the GOD AND FATHER OF OUR LORD JESUS CHRIST, the ALPHA and OMEGA, the ALL IN ALL of the New Teſtament: Theſe give us not an Adequate Idea of Him; tho' That comes neareſt where not Terror, and Fury, but Majeſty, Power, Wiſdom, and Goodneſs, is beſt Expreſſed.

May

May Thy Idea ever dwell with me,
From Reaſon, not from Prejudice deriv'd,
Enlarg'd, Improv'd, and Brighten'd more and more,
As Oriental Day, Serene, and Sweet,
When Spring, and Summer for the Prize contend:
The Richeſt Cordial for the Heart! a Light
Diſcovering Errors Infinite Labyrinths!
The Ornament, and Treaſure of the Soul!
Imperfect as it is.———————

A God Incarnate, and Saviour of Mankind by Obedience and Suffering; a Crucified God riſen from the Dead: Theſe are Characters that have ſomething ſo Sublime in them, that we muſt be contented to own our beloved *Raſaëlle* has fail'd here, more eſpecially in ſome Inſtances; I don't mean that in the Carton of Giving the Keys, for that I verily believe has received ſome Injury, and is not now like what *Raſaëlle* made it. That incomparable Hand that painted the Hiſtory of *Cupid* and *Pſyche*, in the Palace of *Chigi* at *Rome*, has carried the Fictitious Deities of the Heathens as high as poſ-

ſible

ſible, but not beyond what ſhould be conceiv'd of them; As *Michelangelo Buonaroti* (particularly in two or three Drawings I have of him) has made Devils not ſuch as low Genius's repreſent 'em, but like thoſe of *Milton*;

——————— *His Face*
Deep Scars of Thunder had intrench'd, and Care
Sat on his faded Cheek, but under Brows
Of Dauntleſs Courage, and Conſiderate Pride
Waiting Revenge: Cruel his Eye. ———

But the Proper Idea of a Devil has ſuch an Exceſs of Evil in it as cannot be exaggerated: In all ſuch Caſes 'tis ſufficient if all be done that can be done. The Painter muſt ſhew what he aims at, he muſt give him that ſees the Picture all the Aſſiſtance he can, and then leave him to ſupply the reſt in his own Imagination.

There are other Characters which tho' inferior to theſe are ſo noble, that he muſt be a Happy Man who can Conceive them Juſtly, but more

ſo

ſo if he can Expreſs them: Such are thoſe of *Moſes*, *Homer*, *Xenophon*, *Alcibiades*, *Scipio*, *Cicero*, *Rafaëlle*, &c. If we ſee Theſe pretended to be gievn in Picture, we expect to ſee them

——————————*Comely, and in Act*
Rais'd, as of ſome great Matter to begin.
As when of old ſome Orator renown'd
In Athens, *or Free* Rome, *where Eloquence*
Flouriſh'd, ſince Mute, to ſome great Cauſe addreſs'd
Stood in himſelf collected, while each Part,
Motion, each Act won Audience e'er the Tongue.
Milton.

We expect all that Greatneſs, and Grace I have been recommending; All is neceſſary here in order to ſatisfy Us that the Hiſtory is Truly related: As the Pleaſure we take in having our Minds fill'd with Fine and Extraordinary Ideas is a ſufficient Reaſon for raiſing all the more Inferior Characters. Life would be an Inſipid thing indeed if we never ſaw or had Ideas of any thing but what we commonly ſee; a Company of Awkard,

Awkard, and Silly-looking People, doing what is of no Conſequence but to Themſelves in their own Little Affairs; and to ſee ſuch in Picture can give no great Pleaſure to any that have a true, and refin'd Taſte.

A Hiſtory-Painter muſt deſcribe all the Various Characters Real, or Imaginary; and that in all their Situations, Pleas'd, Griev'd, Angry, Hoping, Fearing, &c. A Face-Painter has to do with all the Real Characters, except only ſome few of the Meaneſt, and the moſt Sublime, but not with that Variety of Sentiments as the other. The whole Buſineſs of His Life is to deſcribe the *Golden Age*, when

——————— *Univerſal* Pan
Knit with the Graces, and the Hours in Dance
Led on th' Eternal Spring.

Every one of His People muſt appear Pleas'd, and in Good-Humour, but varied ſuitably to the Rais'd Character

of the Perſon drawn; whether this Tranquillity and Delight be ſuppoſed to ariſe from the Sight of a Friend, a Reflection upon a Scheme well laid, a Battel gain'd, Succeſs in Love, a Conſciouſneſs of ones own Worth, Beauty, Wit, Agreeable News, Truth diſcover'd, or from whatever other Cauſe. If a Devil were to have his Portrait made, he muſt be drawn as *abſtracted from his Own Evil, and Stupidly Good*; (to uſe *Milton*'s Words once again.)

If ſome Grave Characters require an Air of Thoughtfulneſs, as if engag'd in a diligent Search after Truth, or in ſome Important Project, they muſt however not appear Diſpleas'd, unleſs in ſome rare Inſtances, as *Van-Dyck* has put ſomething of Sorrow in one Picture of his Unfortunate Patron King *Charles* I. (I mean that at *Hampton-Court*) which I believe was done when he was entring into his Troubles, and which is therefore in

in that reſpect Hiſtorical. In General; the Painting Room muſt be like *Eden* before the Fall, like *Arcadia*, the Joyleſs, Turbulent Paſſions muſt not enter there.

Thus to raiſe the Character: To diveſt an Unbred Perſon of his Ruſticity, and give him ſomething at leaſt of a Gentleman. To make one of a moderate Share of good Senſe appear to have a Competency, a Wiſe Man to be more Wiſe, and a Brave Man to be more ſo, a Modeſt, Diſcreet Woman to have an Air ſomething Angelical, and ſo of the reſt; and then to add that Joy, or Peace of Mind at leaſt, and in ſuch a manner as is ſuitable to the ſeveral Characters, is abſolutely neceſſary to a good Face-Painter: But 'tis the moſt difficult part of his Art, and the laſt attain'd; perhaps 'tis never ſo much as thought of by ſome: All that they aim at is to make ſuch a Likeneſs of the Face as ſhall be known immediately

ately, and that it be Young, Fair, and Handſome; and frequently thoſe for whom the Pictures are made Expect no more; whether the Characters of Wiſdom, or Folly be impreſſed upon them it matters not. Accordingly we ſee Portraits which are perfect Burleſques upon the Minds of the Perſons drawn; a Wiſe Man ſhall appear with the Air of a Fop; a Man of Spirit, and Wit, like a Smart, or a Pretty Fellow; a Modeſt Ingenious Man like a *Beau*, a Virtuous Lady as a meer Coquet.

The late Duke of *Buckingham* when he heard a Lady commended for her Goodneſs, ſwore ſhe was Ugly; becauſe Beauty being a Womans Top-Character, he concluded That would have been inſiſted on if there was any ground for it. A Painter ſhould obſerve, and pronounce Strongly the Brighteſt Part of the Character of him he draws. To give an Air of Youth, and Gayety to the Portrait of

one

one who is entitled to nothing higher is well enough; but to over-look a Noble, and Sublime Character, and ſubſtitute This in the place of it is deteſtable. The only Suppoſing a Man capable of being pleas'd with ſuch a piece of Falſe Flattery, is a Lampoon upon his Underſtanding.

Nor is the Beauty of the Face, and Perſon, whether as to the Age, Features, Shape, or Colour to be unregarded, or (where it can be done) unimprov'd: Indeed ſomething of this will naturally fall in when the Mind is Expreſs'd, which cannot be done to Advantage without giving Some to the Body.

But the Face-Painter is under a greater Conſtraint in both reſpects than he that Paints Hiſtory; the Additional Grace, and Greatneſs he is to give, above what is to be found in the Life, muſt not be thrown in too profuſely, the Reſemblance muſt be preſerv'd, and appear with Vi-

gour; the Picture muſt have Both. Then it may be ſaid, that the Gentleman, or Lady makes a Fine, or a Handſome Picture: But the Likeneſs not being regarded 'tis not They, but the Painter that makes it; nor is there any great Difficulty in making Such Fine Pictures.

I was lately obſerving with a great deal of Pleaſure how the Ancients had ſucceeded in the three ſeveral ways of Managing Portraits: I happen'd to have then before me (amongſt others) ſeveral Medals of the Emperor *Maximinus*, who was particularly remarkable for a long Chin: One Medal of him had That, but that the Artiſt might be ſure of a Likeneſs he had Exaggerated it: Another had a mind to Flatter, and he had par'd off about half of it: But theſe as they wanted the Juſt Reſemblance, ſo there was a Poverty in them; they were deſtitute of that Life, and Spirit which the other had,

where

where Nature ſeems to have been more cloſely follow'd. In making Portraits we muſt keep Nature in View; if we launch out into the Deep we are loſt. Even a Copy after a Picture from the Life, though done by the ſame Hand, ſhall want ſomething which the Original has; for here is one Remove from Nature, a Copy from this Copy ſhall ſtill be worſe: And ſo on.

What it is that gives the Grace and Greatneſs I am treating of, whether in Hiſtory or Portraits, is hard to ſay. The following Rules may however be of ſome Uſe on this Occaſion.

The Airs of the Heads muſt eſpecially be regarded. This is commonly the firſt thing taken notice of when one comes into Company, or into any Publick Aſſembly, or at the firſt Sight of any particular Perſon; and This firſt ſtrikes the Eye, and affects

the Mind when we ſee a Picture, a Drawing, &c.

The ſame regard muſt be had to every Action, and Motion. The Figures muſt not only do what is Proper, and in the moſt Commodious Manner, but as People of the beſt Senſe, and Breeding, (their Character being conſider'd) would, or ſhould perform ſuch Actions. The Painter's People muſt be good Actors; they muſt have learn'd to uſe a Humane Body well; they muſt Sit, Walk, Lye, Salute, do every thing with Grace. There muſt be no Awkard, Sheepiſh, or Affected Behaviour, no Strutting, or Silly Pretence to Greatneſs; no Bombaſt in Action: Nor muſt there be any Ridiculous Contorſions of the Body, Nor even ſuch Appearances, or Fore-ſhortnings as are diſpleaſing to the Eye, though the ſame Attitude in another View might be perfectly Good.

Not

Not that 'tis poſſible that every part of a Picture, or even of a Single Figure can be Equally well diſpos'd; Something may not be as one would wiſh it; yet in the main it may be better than if it were otherwiſe; more may be Loſt than Gain'd by the Alteration; 'Tis here as 'tis in Life; We are frequently Uneaſy under certain Circumſtances, but thoſe being removed, we wiſh our ſelves as we were before; The preſent Grievance ſtrikes ſtrongly on our Minds, we either don't See, or are not ſo livelily affected with the Conſequences of a Change.

The Contours muſt be Large, Square, and Boldly pronounc'd to produce Greatneſs; and Delicate, and finely Waved, and Contraſted to be Gracious. There is a Beauty in a Line, in the Shape of a Finger, or Toe, even in that of a Reed, or Leaf, or the moſt inconſiderable things in Nature: I have Drawings of *Giulio Romano* of

ſomething of this kind; his Inſects, and Vegetables are Natural, but as much above thoſe of other Painters as his Men are: There is that in theſe things which Common Eyes ſee not, but which the Great Maſters know how to give, and They only.

The Draperies muſt have broad Maſſes of Light, and Shadow, and noble large Folds to give a Greatneſs; and Theſe artfully ſubdivided, add Graces. As in that Admirable Figure of S. *Paul* Preaching, of which I have already ſpoken, the Drapery would have had a Greatneſs if that whole Broad Light had been kept, and that part which is flung over his Shoulder, and hangs down his Back had been omitted; but That adds alſo a Grace. Not only the large Folds, and Maſſes muſt be obſerv'd, but the Shapes of 'em, or they may be Great, but not Beautiful.

The

The Linen muſt be Clean, and Fine; the Silks, and Stuffs new; and the beſt of the Kind.

Lace, Embroidery, Gold, and Jewels muſt be ſparingly employ'd. Nor are Flower'd Silks ſo much us'd by the beſt Maſters as Plain; nor Theſe ſo much as Stuffs, or fine Cloth; and that not to ſave themſelves Trouble, of which at the ſame time they have been profuſe enough. In the Cartons *Rafaëlle* has ſometimes made Silks, and ſome of his Draperies are Scollop'd, ſome a little Strip'd, ſome Edg'd with a kind of Gold Lace, but Generally they are Plain. Tho' he ſeems to have taken more Pains than needed in the Landſcapes, as he has alſo in thoſe Badges of Spiritual Dignity on the Heads of Chriſt, and the Apoſtles: But theſe, as all other Enſigns of Grandeur, and Diſtinction, as they have been Wiſely Invented to procure Reſpect, Awe, and Vene-

ration, give a Greatneſs, as well as Beauty to a Picture.

'Tis of Importance to a Painter to conſider well the Manner of Cloathing his People. Mankind have ſhewn an infinite Variety of Fancy in this, and for the moſt part have Diſguis'd, rather than Adorn'd Humane Bodies. But the trueſt Taſte in this Matter the Ancient *Greeks*, and *Romans* ſeem to have had; at leaſt the great Ideas we have of thoſe brave People prejudices us in Favour of whatever is Theirs, ſo that It ſhall appear to Us to be Graceful, and Noble: Upon either of which Accounts, whether of a Real, or Imagin'd Excellence, That *manner* of Cloathing is to be choſen by a Painter when the Nature of his Subject will admit of it. Poſſibly Improvements may be made, and ſhould be Endeavour'd, provided one keeps this Antique Taſte in View, ſo as to preſerve the Benefit of Prejudice juſt now ſpoken of. And

This

This very thing *Rafaëlle* has done with great Succeſs, particularly in the Cartons. Thoſe that have follow'd the Habits of their own Times, or gone off from the Antique, have ſuffer'd by it; as *Andrea del Sarto*, (who firſt led the way) and moſt of thoſe of the *Venetian* School have done.

But howſoever a Figure is clad, This General Rule is to be obſerv'd, *That neither muſt the Naked be loſt in the Drapery, Nor too conſpicuous*; as in many of the Statues, and Bas-Reliefs of the Ancients, and (which by the way) they were forc'd to, becauſe to have done otherwiſe would not have had a good effect in Stone. The Naked in a Cloathed Figure is as the Anatomy in a Naked Figure; It ſhould be ſhewn, but not with Affectation.

Portrait-Painters ſeeing the Diſadvantage they were under in following the Dreſs Commonly worn, have

have Invented one peculiar to Pictures in their Own way, which is a Compoſition partly That, and partly ſomething purely Arbitrary.

Such is the ordinary Habit of the Ladies, that how becoming ſoever they may be fancy'd to be as being worn by Them, or what we are accuſtom'd to, or upon whatever other Account, 'tis agreed on all hands that in a Picture they have but an Ill Air; and accordingly are rejected for what the Painters have introduc'd in Lieu of it, which is indeed Handſome, and perhaps may be Improv'd.

In the Gentlemens Pictures the Caſe is very different; 'tis not ſo eaſy to determine, as to their Drapery.

What is to be ſaid for the Common Dreſs is, That

It gives a greater Reſemblance; and

Is Hiſtorical as to that Article.

The

The Arguments for the Other are, That

They ſuit better with the Ladies Pictures, which (as has been obſerv'd) are univerſally thus dreſs'd;

They are not ſo affected with the Change of the Faſhion as the Common Dreſs; And

Are Handſomer; that is, have more Grace, and Greatneſs.

Let us ſee how the Caſe will ſtand, this latter Conſideration of Handſomneſs being for the preſent ſet aſide.

The firſt Argument in Favour of the Arbitrary Looſe Dreſs ſeems to have no great Weight; Nor is there ſo much as is commonly Thought in the ſecond; becauſe in thoſe Pictures which have that Kind of Drapery ſo much of the Dreſs of the Time Is always, and Muſt be retain'd, and that in the moſt Obvious, and Material Parts, that they are influenc'd by the Change of Faſhion in a manner as much as thoſe in the

Habit

Habit commonly worn. For Proof of this I refer you to what was done when the Great Wiggs, and ſpreading huge Neckcloaths were in Faſhion. So that here does not ſeem to be Weight enough to balance againſt what is on the other Side, even when the greateſt Improvement as to the Colour, or Materials of the Common Dreſs is made, for ſtill there will be a ſufficient Advantage upon account of Reſemblance, and Hiſtory to keep down the Scale.

Let us now take in the Argument of Grace, and Greatneſs, and ſee what effect that will have.

The Way to determine Now is to fix upon the Manner of following the Common Dreſs, whether it ſhall be With, or Without Improvement, and in what Proportion: This being done, Let That you have fix'd upon be compar'd with the Arbitrary, Looſe Dreſs in Competition with It, and ſee if the latter has ſo much the

Advan-

Advantage in Grace and Greatneſs as to over-balance what the other had when Theſe were not taken in: If it has, This is to be choſen; If not, the Common Dreſs.

Thus I have put the Matter into the beſt Method I was able in order to aſſiſt thoſe concern'd to determine for Themſelves, which They can beſt do, Fancy having ſo great a Part in the Affair. And ſo much for this Controverſy.

There is an Artificial Grace and Greatneſs ariſing from the Oppoſition of their Contraries. As in the Tent of *Darius* by *Le Brun*, the Wife and Daughters of that Prince owe ſomething of their Beauty, and Majeſty to the Hideous Figures that are about them. But a greater Man than He ſeems to have condeſcended to be beholden to this Artifice in the Banquet of the Gods at the Marriage of *Cupid* and *Pſyche*, for *Venus* which comes in Dancing is ſurrounded with

Foyles,

Foyles, as the *Hercules*, the Face of his Lyon's Skin, *Vulcan*, *Pan*, and the Mask in the Hand of the Muſe next to her. Some Subjects carry this Advantage along with them; as the Story of *Andromeda* and the Monſter; *Galatea* with the *Tritons*; and in all ſuch where the two Contraries, the Maſculine, and Feminine Beauties are oppos'd, (as the Figures of *Hercules* and *Dejanira* for Inſtance) Theſe mutually raiſe and ſtrengthen each others Characters. The Holy Family is alſo a very Advantageous Subject for the ſame Reaſon. I need not enlarge here; the Artifice is well known, and of great Extent; 'tis practis'd by Poets, Hiſtorians, Divines, *&c.* as well as Painters.

What I have hitherto ſaid will be of little Uſe to him who does not *Fill and Supply his Mind with Noble Images.* A Painter ſhould therefore read the Beſt Books, ſuch as *Homer*, *Milton*, *Virgil*, *Spencer*, *Thucydides*, *Livy*,

Livy, *Plutarch*, &c. but chiefly the Holy Scripture; where is to be found an inexhauſtible Spring, and the greateſt Variety of the moſt Sublime Thoughts, Expreſs'd in the nobleſt Manner in the World. He ſhould alſo frequent the Brighteſt Company, and avoid the reſt: *Raſaëlle* was perpetually converſant with the fineſt Genius's, and the Greateſt Men at *Rome*; and ſuch as theſe were his intimate Friends. *Giulio Romano*, *Titian*, *Rubens*, *Van-Dyck*, &c. to name no more, knew well how to ſet a Value upon themſelves in this Particular. But the Works of the beſt Maſters in Painting, and Sculpture ſhould be as a Painter's Daily Bread, and will afford him Delicious Nouriſhment.

Good God, what a Noble Spirit has Humane Nature been honour'd with! Look upon what the Ancients have done; Look into the Gallery of *Hampton-Court*; Turn over a Book of

of well-choſen Drawings, then will it be found that the Pſalmiſt was Divinely Inſpir'd when applying himſelf to his Creator he ſaid of Man, *Thou haſt made him a little lower than the Angels, Thou haſt crown'd him with Glory, and Honour!*

If I had been ſhewn a Picture of *Rafaëlle* (ſaid *Carlo Maratti* to a Friend of mine) and not having ever heard of him had been told 'twas the Work of an Angel, I ſhould have believ'd it. The ſame Friend aſſur'd me he had ſeen an Entire Book conſiſting of about two or three hundred Drawings of Heads which the ſame *Carlo* had made after that of the *Antinoüs*, and which he ſaid he had ſelected out of about ten times the Number he had drawn after that one Head; but confeſs'd he had never been able to reach what he ſaw in his Model. Such was the Excellency of the Sculptor! and ſuch the Diligence,

ligence, Perſeverance, and Modeſty of *Carlo!*

The Ancients poſſeſs'd both the excellent Qualities I have been treating of, amongſt whom *Apelles* is diſtinguiſh'd for *Grace*. *Rafaëlle* was the Modern *Apelles*, not however without a prodigious Degree of Greatneſs. His Style is not Perfectly Antique, but ſeems to be the effect of a Fine Genius accompliſh'd by Study in that excellent School: 'Tis not Antique, but (may I dare to ſay it) 'tis Better, and that by Choice, and Judgment. *Giulio Romano* had Grace, and Greatneſs, more upon the Antique Taſte, but not without a great Mixture of what is peculiarly his Own, and admirably Good, but never to be imitated. *Polydore* in his beſt things was altogether Antique. The old *Florentine* School had a kind of Greatneſs that like *Hercules* in his Cradle promis'd Wonders to come, and which was

accompliſh'd in a great meaſure by *Leonardo da Vinci*; (who alſo had Grace) but more fully and perfectly by *Michelangelo Buonarota:* His Style is his Own, not Antique, but He had a ſort of Greatneſs in the utmoſt Degree, which ſometimes ran into the Extream of Terrible; though in many Inſtances he has a fine ſeaſoning of Grace. I have a Woman's Head of him of a Delicacy hardly inferior to *Rafaëlle*, but retains the Greatneſs which was his proper Character. When *Parmeggiano* copy'd him, and flung in his own Sweetneſs, they together make a fine Compoſition, of which I have ſeveral Examples: I don't ſay however that they are preferable to what is entirely of *Michelangelo*, or even to what is entirely of *Parmeggiano*, eſpecially his beſt; but they are as if they were of another Hand, of a Character between both: For *Parmeggiano* was infinitely ſweet! Grace ſhines in

all

all he touch'd, and a Greatneſs that ſupports it, ſo as one would not wiſh him other than he is; His Style is entirely his own, not in the leaſt Modern, nor very much upon the Antique: What he did ſeems to flow from Nature, and are the Ideas of one in the Golden Age, or State of Innocence: I have a great many Drawings of him, and but two or three where Blood, or Death is concern'd, and in thoſe 'tis evident he did what his Genius was not fit for. *Baccio Bandinelli* had a Great Style, and ſometimes not without Grace. *Correggio* had Grace not inferior to *Parmeggiano*, and rather more Greatneſs; but different in both from Him, and from the Antique: What he had was alſo his Own, and was chiefly employ'd on Religious Subjects, or what had nothing Terrible in them. *Titian*, *Tintoret*, *Paolo Veroneſe*, and others of the *Venetian* School have Greatneſs, and Grace, but 'tis not

Antique; however 'tis *Italian*. *Annibale Carracci* was rather Great, than Gentile; tho' he was That too; and *Guido*'s Character is Grace. *Rubens* was Great, but rais'd upon a *Flemiſh* Idea. *Nicholas Pouſſin* was truly Great, and Graceful, and juſtly ſtyl'd the *French Rafaëlle*. *Salvator Roſa*'s Landſcapes are Great, as thoſe of *Claude Lorrain* are Delicate: Such is the Style of *Filippo Laura*; that of the *Borgognone* is Great. To conclude, *Van-Dyck* had ſomething of both theſe good Qualities, but not Much, nor Always; He generally kept to Nature, choſen in its beſt Moments, and ſomething Rais'd, and Improv'd; for which reaſon he is in That particular, and when he fell not lower, the beſt Model for Portrait-Painting, unleſs we prefer a *Chimæra* of the Painter, to a True, or at moſt a Civil Repreſentation of our Selves, or Friends; and would have a Cheat put upon Poſterity, and

our

our Own, or Friends Reſemblance loſt, and forgotten for the ſake of it.

As in Reaſoning a Man ought not to reſt upon Authorities, but to have recourſe to thoſe Principles on which Thoſe are, or ought to be founded, ſo to rely upon what others have done is to be always Copying. *A Painter therefore ſhould have Original Ideas of Grace, and Greatneſs, taken from his Own Obſervation of Nature*, under the Conduct, and Aſſiſtance however of thoſe who with Succeſs have trod the ſame Path before him. What he ſees Excellent in others he muſt not Implicitly follow, but make his Own by entering into the Reaſon of the thing, as thoſe muſt have done who Originally produced that Excellence; for ſuch things happen not by Chance.

The Notions of Mankind vary in relation to Beauty, and in ſome particulars with reſpect to Magnanimity: It may be worth a Painter's while

to obſerve what were thoſe the Ancients had in theſe Matters, and then to conſider whether they agree with the preſent Taſte, and if they do not, whether They, or We are in the Right, if it can be determin'd by Reaſon; If it depends upon Fancy only, then let him conſider whether the Prejudices we are apt to have for the Ancients will Balance againſt the Opinion of the Preſent Age. As to the Draperies the Ancients muſt be ſtudied with Caution, as has been already noted.

Inſtead of making *Caricaturaes* of Peoples Faces (a Fooliſh Cuſtom of Burleſquing them, too much uſed) Painters ſhould take a Face, and make an Antique Medal, or Bas-Relief of it, by diveſting it of its Modern Diſguiſes, raiſing the Air, and the Features, and giving it the Dreſs of thoſe Times, and ſuitable to the Character intended. Our Nation is allow'd on all hands to furniſh as

proper

proper Models as any other in the World, with reſpect to External Grace and Beauty: Nor perhaps can Ancient *Greece* or *Rome* boaſt of Brighter Characters than we; Would to God we had not alſo as Great Inſtances of the Contrary!

Laſtly, A Painter's Own Mind ſhould have Grace, and Greatneſs; That ſhould be Beautifully and Nobly form'd.

So much the rather thou Cœleſtial Light
Shine Inward, and the Mind thro' all her Powers
Irradiate, There plant Eyes, all Miſt from Thence
Purge, and diſperſe, that I may ſee, and tell
Of things Inviſible to Mortal Sight. Milton.

And this Partly becauſe when the Mind enjoys Tranquillity and Repoſe, when it is Pleas'd and Joyous, then is the Seaſon for Great, and Beautiful Ideas.

Not Frighten'd, or Aſham'd with Retroſpect
To View the Annals of a Chequer'd Life;
Nor with Anxiety inquiſitive
What Future Times, in This, or Other Worlds
May poſſibly produce; Reſign'd to Fate,

 Eternal

Eternal Reaſon, God's Unerring Will
Directing All, Paſt, Preſent, and To come.
——————— *In Preſent things*
Enjoying all that Is to be Enjoy'd
(With unpolluted Heart, and Hands;) The reſt
With Patience bearing 'till there comes a Change:
For Good in the Barometer *of Life*
Aſcends, and Falls, nor ever Fix'd remains:
But every Seaſon has peculiar Sweets,
Or More, or Leſs, which he who can extract,
And Feed upon has learn'd the Art To Live.
Content, believing all that Is is Right,
The Will of Him who rules the Univerſe;
Nor could have been Prevented, or Delay'd.
Neither in vain Regretting what is Paſt,
Nor with Impatience Wiſhing for a Day
Hid in the Womb of Time. ———
I live not on To Morrows: *(Airy Food!)*
To Day *is Mine, but whoſe They are Fate knows.*

Some People may fancy 'tis of Uſe to them to Depreciate, and be out of Humour with every thing; 'Tis of none to Painters: They ought to view all things in the beſt Light, and to the greateſt Advantage; They ſhould do in Life as I have been ſaying they muſt in their Pictures; not make Caricaturaes, and Burleſques; not repreſent things worſe than they are;

are; not amuſe themſelves with Drollery, and Buffoonery, but Raiſe, and Improve what they can, and carry the reſt as high as poſſible.

Thee I behold, I hear Thy Praiſes ſung,
I find Thy Will fulfill'd perpetually;
Rejoycing, and Triumphing in my Joy;
Adoring, Praiſing, Loving, Serving Thee.
As when the Patriarch in Viſion ſaw
Cœleſtial Inhabitants deſcend
From Heaven by Steps, and thitherward return
Started from Sleep, and ſuddenly cry'd out
This is the Gate of Heaven; *I who ſee,*
Not Dream I ſee, not Angels, but Thy ſelf;
And Hear, not Dream I hear thy Praiſes ſung:
Who find thy Will is here fulfill'd, and join
In Adoration, Joy, Obedience, Love,
Diſcover, and Poſſeſs a Heaven on Earth.

And as a Painter ought to have a Sweet, and Happy Turn of Mind, that Great, and Lovely Ideas may have a Reception there; Theſe contribute to this Happineſs: Few other Profeſſions have this Advantage; Lawyers, Phyſicians, and Divines are forc'd to admit a great many Ideas, which tho' Cuſtom may render Tolerable, can never be Agreeable;

And

And moreover have to do with People too often when they are out of Humour: But as a Painter is to have his Head fill'd with the Nobleſt Thoughts of the Deity, the Braveſt Actions of Mankind in all Ages, the Fineſt, and moſt Exalted Ideas of Humane Nature, and to obſerve all the Beauties of the Creation, This if he has a true *Pittoreſque* Taſte of Pleaſure will contribute exceedingly to produce this Happy State of Mind which is ſo neceſſary to him. How great a Variety ſoever there may be in Men's Taſtes of Pleaſure, and what Unhappy Mixtures ſoever they may make, This will be generally allow'd to be Delightful. And there is one Particular which I will remark, becauſe I believe 'tis not commonly taken notice of; and this is the vaſt Advantage the Sight has above the other Senſes with reſpect to Pleaſure. Thoſe receive it, but 'tis by Starts, and Flaſhes, with long Inſi-

pid

pid Intervals, and frequently Worſe; But the Pleaſures of the Eye are like thoſe of Heaven, Perpetual, and without Satiety; and if Offenſive Objects appear we can reject them in an inſtant. 'Tis true other Men may See as well as a Painter, but not with ſuch Eyes; a Man is Taught to See as well as to Dance, and the Beauties of Nature open themſelves to our Sight by little and little, after a long Practice in the Art of Seeing. A Judicious well-inſtructed Eye ſees a wonderful Beauty in the Shapes and Colours of the Commoneſt Things, and what are comparatively inconſiderable; but the Sky alone is capable of giving a Degree of Pleaſure ſufficient to Balance againſt a great many of the Inconveniencies, and Miſeries of Life.

I am very ſenſible as all Created Beings in the Univerſe ſeek Pleaſure as their Chiefeſt Good, There is an infinite Variety of Taſtes with relation

tion to it: Every Species has ſome peculiar to themſelves, and Man is in this an Epitome of the Whole; There are certain Claſſes amongſt them who can no more reliſh, or enjoy, the Pleaſure of Others than a Fiſh can thoſe of a Bird, or a Tyger of a Lamb: An Enthuſiaſt that ſhuts himſelf up in a Monaſtery does not Forſake, but Purſue Pleaſure as eagerly as a *Debauché*, only both reject what the other calls Pleaſure, but which themſelves (as their Minds are conſtituted) cannot Enjoy, for what themſelves can have, and reliſh.

I will *not bolt this matter to the Bran*
As Bradwardine, *and Holy* Auſtin *can*, (Dryden.)

becauſe 'tis not my preſent Buſineſs, which is only to obſerve, That tho' another Man may poſſibly deſpiſe what I have been ſpeaking of as a Delicious Enjoyment He that is incapable of This kind of Pleaſure has

has not a Mind truly Turn'd for Painting.

But not only that the Mind may be at Liberty, and in Humour to apply it ſelf to the Fine Ideas neceſſary to Painters, They ſhould have Grace, and Greatneſs There in order to put thoſe Properties into their Works: For (as it has been obſerv'd by Others before me, and muſt be true in the main from the Nature of things) *Painters paint themſelves.* A Trifling Spirit will naturally look about for, and fix upon ſomething Comical, and Foppiſh if it be to be found, and will Imagine it if it be not; That to Him, is what Great, and Beautiful is to another whoſe Mind has a better turn. One will overlook, and debaſe a Fine Character, the other will Raiſe a Mean one. *Do Men gather Grapes of Thorns, or Figs of Thiſtles?* Suppoſe one well acquainted with the ſeveral Styles of *Raſaëlle*, and *Michelange-*

lo,

lo, but a Stranger to their Characters; and let him be told that one of theſe Artiſts was a Fine Gentleman, Good-natur'd, Prudent, Modeſt, a Companion, and Friend of the greateſt Men, whether for Quality, or Wit, then at *Rome*, and a Favourite of *Leo* X. the Politeſt Man in the World; and that the other was Rough, Bold, Fierce, *&c.* that He, and *Julius* II. (the moſt Impetuous Spirit alive) mutually Lov'd each other; I ſay let ſuch a one be told this, it would be impoſſible for him not to know which was the Work *Rafaëlle*, and which of *Michelangelo*. One might make the ſame Experiment upon others with the like Succeſs.

That the *Greeks* have had a Beauty, and Majeſty in their Sculpture, and Painting beyond any other Nation is agreed on all hands; The Reaſon is They Painted, and Carv'd Themſelves. When you See, and Admire

Admire what they have done Remember *Salamis*, and *Marathon*, where they Fought, and *Thermopylæ* where they Devoted themſelves for the Liberty of their Countrey. *Go Stranger tell the* Lacedemonians *we lye here by their Command* was written on the Graves of theſe latter. When at the Theatre in a Play of *Æſchylus* ſomething was ſaid which ſavour'd of Impiety the whole Audience took Fire, and roſe at once, crying out, Let us deſtroy the Reproacher of the Gods: *Amynias* his Brother immediately leap'd upon the Stage, and produced his Shoulder from whence he had loſt his Arm at the Battle of *Salamis*; alledging alſo the Merit of his other Brother *Cynægyrus*, who at the ſame time bravely ſacrific'd himſelf for his Countrey. The People unanimouſly condemn'd *Æſchylus*, but gave his Life to his Brother *Amynias*. Theſe were *Greeks!* Theſe were the Peo-

ple

ple who ſhortly after carry'd Painting, and Sculpture to ſo great a Height; It was ſuch Men as thoſe who had that prodigious Grace, and Greatneſs in their Works which we ſo juſtly admire. Other Nations have had greater Advantages than They, except in This, but Magnanimity was their Characteriſtick.

The Ancient *Romans* fill the ſecond Place; Grace, and Greatneſs is alſo in their Works, for they were a Brave People; but they confeſs'd the Superiority of the other in condeſcending to be their Imitators.

Longinus ſays the *Iliad* of *Homer* is the Flowing, and the *Odyſſes* the Ebbing of a great Ocean. The ſame may be ſaid of the Ancient and Modern *Italians*.

O *Rome!* thou happy Repoſitory of ſo many Stupendious Works of Art which my Longing Eyes have never ſeen, nor ſhall ſee, Thou wert Fated to be the Miſtreſs of the World!

World! when (as in the Natural Courſe of Sublunary Things it muſt happen) Thou couldſt no longer Support an Empire Rais'd, and Maintain'd by Arms, Thou (upon a Foundation Improbable enough at firſt ſight, and without attentively conſidering the Folly, Credulity, and Superſtition of the Bulk of Mankind) haſt Rais'd Another, of a different Nature indeed, but of vaſt Extent, and Power; and Govern'd at Eaſe, and without Hazard. 'Tis one of the moſt Amazing Inſtances of Humane Policy that the World ever ſaw! No wonder then that as Ancient *Rome*, ſo Modern *Italy*, has carry'd Painting to ſuch a Height.

Whatever Degeneracy may have crept in from Cauſes which 'tis not my preſent Buſineſs to enquire into, No Nation under Heaven ſo nearly reſembles the Ancient *Greeks*, and *Romans* as We. There is a Haughty Courage, an Elevation of Thought,

a Greatneſs of Taſte, a Love of Liberty, a Simplicity, and Honeſty amongſt us, which we inherit from our Anceſtors, and which belong to us as *Engliſhmen*; and 'tis in Theſe this Reſemblance conſiſts. I could exhibit a long Catalogue of Soldiers, Stateſmen, Orators, Mathematicians, Philoſophers, &c. and all living in, or near our own Times, which are Proofs of what I advance, and conſequently do Honour to Our Countrey, and to Humane Nature. But as I confine my ſelf to Arts, and ſuch as have an Affinity to Painting, and moreover avoid to mention on this Occaſion the Names of any now Alive (though many of thoſe I have in View will immediately occur to the Thoughts of every Man) I will only inſtance in *Inigo Jones* for *Architecture*, and *Shakeſpear*, and *Milton*, the one for Dramatick, the other for Epic Poetry, and leave them to ſeat themſelves at the Table of Fame

Fame amongſt the moſt Illuſtrious of the Ancients.

A Time may come when Future Writers may be able to add the Name of an *Engliſh* Painter. But as it is in Nature where from the Seed is firſt produc'd the Blade, then the Green Ear, and laſtly the Ripe Corn, ſo National Virtues ſprout up firſt in Leſſer Excellencies, and proceed by an Eaſy Gradation. *Greece*, and *Rome* had not Painting and Sculpture in their Perfection till after they had exerted their Natural Vigour in Leſſer Inſtances. I am no Prophet, nor the Son of a Prophet; But conſidering the Neceſſary Connection of Cauſes and Events, and upon ſeeing ſome Links of that Fatal Chain, I will venture to pronounce (as exceeding Probable) That if ever the Ancient Great, and Beautiful Taſte in Painting revives it will be in *England:* But not till *Engliſh* Painters, Conſcious of the Dignity of their

Countrey, and of their Profeſſion, reſolve to do Honour to both by Piety, Virtue, Magnanimity, Benevolence, and Induſtry; and a Contempt of every thing that is really unworthy of them.

And now I cannot forbear wiſhing that ſome Younger Painter than my ſelf, and one who has had Greater, and more Early Advantages would exert himſelf, and practiſe the Magnanimity I have been recommending, in this Single Inſtance of Attempting, and Hoping only to equal the greateſt Maſters of whatſoever Age, or Nation. What were They which We are not, or May not be? What Helps had any of them which we have not? Nay we have Several which Some of them were deſtitute of: I will only mention one, and that is a very conſiderable one; 'Tis our Religion, which has open'd a New, and a Noble Scene of Things; we have more Juſt, and Enlarg'd No-

Notions of the Deity, and more exalted ones of Humane Nature than the Ancients could poſſibly have: And as there are ſome Fine Characters peculiar to the Chriſtian Religion, It moreover affords ſome of the Nobleſt Subjects that ever were thought of for a Picture.

To Conclude. By having the Mind fill'd with Great and Beautiful Sentiments; by Converſing with the Works of the Beſt Maſters; by Studying Nature with this View, to Raiſe, and Improve it; and by Being what Others ſhould be made to appear in Picture, a Painter will not only attain to Grace, and Greatneſs in his Works, but will really ſee more of it in Nature than another can; Nay he will even diſcover thoſe Properties where otherwiſe he would have ſeen only Deformity, and Poverty.

Of the SUBLIME.

HYperides (according to *Longinus*) had no Faults, and *Demoſthenes* many; yet whoever had once read *Demoſthenes* could never after taſte *Hyperides*; For *Hyperides* with all his Virtues could never riſe above Mediocrity, but *Demoſthenes* poſſeſſed Some in a Sovereign Degree. Whether this had been the Judgment of *Longinus* or no, certain it is that to poſſeſs a thouſand good Qualities Moderately, will but ſecure one from Blame, without giving any great Pleaſure; whereas the *Sublime* where-ever 'tis found, though in Company with a thouſand Imperfections, tranſports and captivates the Soul; the Mind is filled, and ſatisfy'd; nothing appears to be wanting, nothing appears amiſs, or if it does 'tis eaſily forgiven.

What

What *Milton* ſays on another Occaſion is applicable here,

——————— and muſt confeſs to find
In all things elſe Delight indeed, but ſuch
As us'd, or not works in the Mind no Change,
Nor vehement Deſire : ——————
——————— But here
Far otherwiſe, Tranſported I behold,
——————— Here Paſſion firſt I felt,
Commotion ſtrange, in all Enjoyments elſe,
Superior, and Unmov'd.

A Painter therefore ſhould not content himſelf to avoid Faults, and to do Tolerably well; *He ſhould not endeavour to Pleaſe only, but to Surprize.* This is what the great Men I have ſo often mention'd with Delight (becauſe the Mention of Them has brought ſome of their Works to my Mind) have done, tho' none to that Degree as *Rafaëlle.* But there is not a more remarkable Example of the Force of this Sublime than that of *Michelangelo*, who having had it in Drawing, and Greatneſs, has been, and ever will be conſider'd as a Pro-

digy of Art, notwithſtanding the notorious Defects which ſhew themſelves together with theſe Excellencies.

And Here it will not be Improper, nor Unacceptable to the Curious Any where, to give an Exact Deſcription of the Picture of the Martyrdom of S. *Peter* painted by that Great Man, which though a very Celebrated, and Particular one has not been ſo deſcrib'd; nor is there any Print after it. *Giorgio Vaſari*, and others mention, and applaud it: It is painted in the *Capella Paulina* at *Rome*, and takes up one Side of that Chapel, the Story of the Converſion of S. *Paul* is on the other; theſe are the laſt of *Michelangelo*'s Painting, who was then about 75 Years old, and complain'd that painting in *Freſco* then grew troubleſome to him. The Earl of *Carnarvan* has a Copy of it, and (as I have good Reaſon to believe) 'tis a very Faithful one.

The

The Heighth of the Picture in Proportion to its Breadth is as fifteen is to nineteen, or thereabouts; the Saint is about the Middle between the two Sides, ſomething more to the Right Hand; he is entirely naked, and with his Head downwards is fix'd to the Croſs which they are about to erect, and which makes a Line a little more rais'd than a Diagonal: The Figure goes away a little in Perſpective, the Head being ſomething nearer the Eye than the Feet; Theſe are plac'd ſo near the Croſs Beam to which the Hands are nailed, that all the Burthen muſt be born by Thoſe when put into its right Poſition, and the Body muſt be conſiderably bent; As it is it makes a fine *Sweep* (as the Painters call it) 'tis in the Form of a Bow, the Head is ſhaven as that of a Monk, and hangs not down, the Saint raiſes it, and with ſome Vigour and Sternneſs looks towards you; This doubt-

doubtleſs in the Original muſt be one of the fineſt Figures in the World, as its Attitude is one of the moſt advantageous that *Michelangelo* could poſſibly have choſen to have given it Grace, and to have ſhewn his profound Skill in Anatomy, and Drawing.

Six Figures are employ'd in raiſing the Croſs; which together with one behind the furthermoſt, and another juſt under the Croſs who reſts upon his Knees and one Elbow, with the other Arm in the Hole which he has dug as taking out the looſe Earth, (the digging Inſtruments lie by him) Theſe with the Apoſtle compoſe the principal Group.

The Croſs has a conſiderable Length below the Head to be put into the Ground.

It muſt be here obſerv'd that the Place where this is to be ſet into the Earth is near the bottom of the Picture, and almoſt exactly in the middle, upon a riſing Ground, for on

each

each ſide are Steps cut out of the Earth which go directly forward, ſo that they that would go to the Place where the Croſs is muſt turn to the right, or left, after they are up thoſe Steps, and then come back. There are no Buildings, and hardly any Trees, a very few only on ſome diſtant Hills, behind which others form the Horizon, which is very high, ſo as to be above the Heads of all the Figures, ſome of which are however pretty near the top.

There are between fifty and threeſcore Figures in the Picture, all divided into ſeveral diſtinct Groups, except three Figures which are ſcatter'd betwixt the ſecond, and third, which ſhall be preſently ſpoken of; of which Groups that Principal one already deſcrib'd is in the Centre, the reſt encompaſs it.

I will begin with that which is in the corner of the Picture on the Left Hand; this conſiſts of Soldiers chiefly

ly who are going up the Steps there, the lowermoſt of which is little more than a half Figure, as being cut off by the Baſe Line of the Picture. There are ſeven of theſe. My Lord *Somers* has a Drawing of this Group, or the greateſt part of it.

The like Number compoſes the next Group, who are alſo Soldiers and Horſemen, except one on Foot mix'd with them. There are no Bridles, or Stirrups.

Then follow the three ſcatter'd Figures abovemention'd.

In the third Group are nine Figures, amongſt which two ſeem to be Prieſts. This Group being plac'd directly behind the Principal one firſt deſcrib'd, and being of equal Strength with It; both ſeem to make but one, tho' there is a conſiderable diſtance between them.

The fourth Group ſtands higheſt in the Picture, and is almoſt at the top of it on the Right Hand; here

are

are eight Figures who are coming from behind a riſing Ground which hides ſome part of moſt of their Legs.

The next Group is of Men, and Women. (There is but two, or three Women in all the others already deſcrib'd.) This alſo has eight Figures; They are coming down the Steps on the Right Side; as Thoſe on the other are going up; the lowermoſt Figure of theſe is an entire one, 'tis an old Man with his Arms folded; of which I have a Drawing.

Laſtly, Almoſt directly under the principal Group is one conſiſting of four Women, two of which turn back their Heads to regard the Saint, tho' their Bodies are towards you; and in Motion as if they intended to march round him, which ſeems to be the Humour of moſt of the People here; that is, This, and both the Groups at each end of the Picture have this Appearance. Theſe four

four Women are little more than half Figures appearing above the Baſe Line.

The Principal Group, and that other which ſeems to join to it, are (as has been noted) in the Centre of the Picture; the reſt ſeem to be put to fill up the void Spaces: Thus the Heads of the four Women juſt now ſpoken of are clap'd in where there was room between, and under the Feet of thoſe who are employ'd to raiſe the Croſs; the Heads of the next Group coming down the Steps on the Right Hand are juſt ſo diſpos'd with reſpect to the Group that is over them, whoſe Heads form much the ſame Line as the Hill over them. Almoſt the ſame may be ſaid of the two Groups on the Left Hand.

The *Invention* of this Picture is fine; for to do Honour to the Apoſtle and the Faith of *Chriſt*, the Martyr appears with great Magnanimity; and for the reſt the general

Senti-

Sentiment is Compaſſion, with a Diſpoſition to Believe, and This ſufficiently vary'd in ſeveral different Characters: Accordingly one of the Spectators ſeems to be already Converted, and Preaching to the reſt, him another has laid hold on, but ſo as if he did it Unwillingly, as generally the reſt of the Aſſiſtants act their ſeveral parts. The Poſition of the Body on the Croſs, which is ſuch as to make even That kind of Death more painful, is admirably conſider'd, as raiſing the Merit of the Saint, as well as contributing to excite the Sentiments intended to be excited.

And the Time is finely choſen, 'tis that of the Croſs being erecting, for now the Figure comes in that Advantageous Poſition which has been already remarked.

The Sentiments are *Expreſs'd* with great Force, but in a manner peculiar to *Michelangelo*.

The

The *Compoſition* is not to be juſtify'd, except in that fine Contraſt that is made by the Principal Figure; the Groups are too Regularly placed, and without any *Keeping* in the Whole, that is, they appear too near of an Equal Strength.

Aſcanio Condiui, who was *Michelangelo*'s Diſciple, and wrote his Life, ſays this great Maſter, was ſo fond of Variety as to put out, or alter any thing that too much reſembled ſomething elſe that he had done; Now 'tis obſervable that in the Picture before us he has repeated one Limb four times, and another three, all very near each other.

The Perſpective is not well obſerv'd, whether as to the Strength, or Magnitude of the Figures.

Theſe are Cloath'd entirely in the Manner of *Michelangelo*, which is far from the Antique, without the leaſt Tendency to the Modern Taſte. The Colours of them are Various, and

and much upon the Red, the Orange, the Yellow, the Blew, and many are Broken ones, but all together would have pleas'd well enough if the *Aerian* Perſpective had been well obſerv'd.

But the wonderful, the aſtoniſhing Greatneſs of Style, and the Perfect Drawing of *Michelangelo*, (in which he had the true Sublime,) is what infallibly makes this Picture ineſtimable: For Theſe one may be allow'd to preſume it has from the Character of this great Maſter, and even from what is ſeen in the Copy; Tho' the beſt Copy in the World muſt loſe much of theſe Qualities, eſpecially the Greatneſs, which is of ſo delicate a Nature as to languiſh under the Hand of a Copyer, tho' never ſo Correct, and Expert.

One might enlarge with infinite Pleaſure upon ſo Noble a Subject as that of *The Sublime in Painting*; and particularly in giving Inſtances

of it in the Works of the Greateſt Maſters, with which one might be plentifully ſupply'd from the Admirable Collections I have already mention'd, and One which I could not take Notice of before, as not having ſeen it 'till moſt of theſe Sheets were printed off; 'Tis that very lately procur'd from Abroad by Dr. *Mead*, who ſeems to be reſolv'd to merit well of his Country Otherwiſe as well as in his Profeſſion. But enough has been ſaid to ſerve my preſent Purpoſe; To treat this Subject fully requires an entire Diſcourſe; And as I have already done as much as may reaſonably be judg'd to come to my Share to ſhew my hearty Love to my Profeſſion, having Sacrific'd a great many of thoſe Hours to it which would otherwiſe have been given (as they ought) to Reſt, and Diverſion, I take leave to recommend what I now propoſe to Some other Hand without the Common

Flouriſh

Flouriſh of Excuſing my ſelf upon account of Inability; tho' I am alſo very Senſible of That. But the true Reaſon of my declining it is That juſt now given.

As for the preſent Performance No body can be more ready to Say, than I to Acknowledge, that 'tis not ſo well as it ſhould be: But as in Drawings thoſe are Good that anſwer their End; if no more than the Compoſition (for example) is pretended to 'tis impertinent to ſay they are Incorrect; Here the Reader ſhould diſtinguiſh between the *Writer*, and the *Painter:* My Buſineſs is Painting: If I have ſucceeded tolerably well in That Character the Publick has no Reaſon to Complain. Such as it is, and ſuch as my Abilities, and the proportion of Time, and Application I have thought it reaſonable for me to beſtow has enabled me to make it, I now offer it to the World, tho' I was not Re-

ſolv'd ſo to do when I began to Write. I remember to have heard a Story which (like others told on ſuch Occaſions) is not to be too ſtrictly apply'd, however the Reader may do as he thinks fit. A Man of Quality, Sir *Peter Lely*'s intimate Friend, was pleas'd to ſay to him one Day, *For God's ſake, Sir* Peter, *how came you to have ſo great a Reputation? You know I know you are no Painter.* ------ *My Lord, I know I am not, But I am the Beſt you have.*

F I N I S.

E R R A T A.

TItle-Page, for *Buanarroti*, read *Buonarroti.* p. 27. l. 16. for *Eyes*, r. *Eye.* p. 106. l. 5. for *Franciſco*, r. *Franceſco.* p. 108. l. 19. for *very Speaking*, r. *were Speaking.* p. 116. l. 24. for *Compadoglio*, r. *Campidoglio.* p. 127. l. 4. for *as he ought*, r. *as it ought.* p. 131. l. 4. for. *pag.* 403. r. *lib.* 2. *pag.* 403. ibid. l. 6. for *noſtra*, r. *uoſtra.* ib. l. 10. for *in camerino*, r. *il camerino.* ibid. l. 12. for *Poeſi*, r. *Poeſia.* p. 151. l. 20. for *Howevever*, r. *However.* p. 165. l. 10. for *chi*, r. *che.* p. 173. l. 1. dele *and.* p. 226. for *Carnarvan*, r. *Carnarvon.*

THE following Hiſtorical, and Chronological Liſt (as to the main of it) I took the Pains to make ſome Years ago for my own Uſe. I have been tolerably careful in it, ſo that I believe there are not many Miſtakes. Where I could find no Account of the Time of a Maſter's Birth, his Place will ſhew whereabouts it Probably was. The Double Dates are the different Accounts of Authors, the moſt conſiderable is that of *Correggio*; I have been determin'd to put him ſo low upon the Authority of a Manuſcript of Father *Reſta*, now, or lately alive at *Rome*, and who beſides his infinite Diligence in theſe Matters, and a particular Regard for *Correggio*, has had very great Opportunities of being rightly inform'd, conſidering the Diſtance of Time. The Account of the Degrees in which ſome of the moſt Eminent of theſe Ma-

ſters excell'd is ſcatter'd up and down in the preceding Diſcourſe; but of This you may ſee farther at the end of a ſmall Book of Mr. *de Piles*, printed *Anno* 1708. *Cours de Peinture par Principes*. He has made a Scale, the higheſt Number of which is 18, and denotes the higheſt Degree to which any one has arriv'd that we know of; then he ſuppoſes the Art to conſiſt of *Compoſition*, *Deſign*, *Colouring*, and *Expreſſion*, of which he makes a ſeveral Column, and in theſe puts his Number according as he judges the Maſter whoſe Name he applies them to has merited. The thing is Curious, and Uſeful; but ſome conſiderable Parts of Painting being omitted it gives not a juſt Idea of the Maſters. For example, according to this Scale *Rembrandt* ſeems to be Equal to *Giulio Romano*, and Superior to *Michelangelo*, and *Parmeggiano*. Whereas had he brought

Inven-

Invention, *Greatneſs*, *Grace*, &c. into the Account, it would have ſet the Matter right, ſuppoſing he had allotted the juſt Degrees; which neither He, nor any one elſe can do ſo as to pleaſe univerſally.

	Diſciple of
Giovanni *Cimabue*, the Father of Modern Painting.	Certain *Greek* Painters, Brought to *Florence*.
Giotto.	*Cimabue*.
John van Eyck, or *John of Bruges*, Inventor of Painting in Oil, *An.* 1410.	His Brother *Hubert*.
Giovanni Bellini.	His Father *Jacopo*.
Gentile Bellini.	His Father.
Luca Signorelia da Cortona.	*Pietro del Borgo*.
Leonardo da Vinci.	*Andrea Verocchio*.
Pietro Perugino.	*Andrea Verocchio*.
Andrea Mantegna. Graving invented in his Time, and by him firſt practiſed.	*Jacopo Squarcione*.
Fra. Bartolomeo di S. Marco.	*Rafaëlle* for Perſpective.
Timoteo Vite da Urbino.	Imitated *Rafaëlle*.
Albert Durer.	
Michelangelo Buonaroti.	*Domenico Grilandaio*.
Giorgione da Caſtelfranco.	*Gio. Bellino*, imitated *Leonardo da Vinci*.
Titiano Vicelli da Cadore.	*Gio. Bellini*, imitated *Giorgione*.
Andrea del Sarto.	*Pietro di Coſimo*.
Pellegrino da Modona.	*Rafaëlle*.
Baldaſſar Peruzzi da Siena.	
Rafaëlle Sancio da Urbino.	*Giovanni* his Father, *Pietro Perugino*; for Colouring *Fra Bartolomeo*; imitated *Leonardo da Vinci*, and after (as is probably aſſerted by ſome) improved by ſeeing the Works of *Michelangelo*.
Mecherino da Siena, call'd alſo Domenico Beccafumi.	Firſt imitated *P. Perugino*, then ſtudied *Michelangelo*, and *Rafaëlle*.
Sebaſtiano del Piombo.	*Gio. Bellini*, *Giorgione*.
Baccio Bandinelli.	*Gio. Fran. Ruſtici*.
Gio. Antonio Regillo, called Licinio da *Pordenone*.	Studied *Giorgione*.
Biaggio Puppini *Bologneſe*.	

Born

Born	Excell'd in	Lived at	Died
1240	Hiſtory.	*Florence.*	1300
1276	Hiſt. Sculp. Archit.	*Florence.*	1336
1370	Hiſtory.		1441
1422	Hiſt. Port. Archit.	*Venice.*	1512
1421	Hiſt. Port. Archit.	*Venice*, went to *Conſtan.*	1501
1439	Hiſtory.	Several Parts of *Italy.*	1521
1445	Hiſt. Port. Sculp. Arch.	*Florence.*	1520
1446	Hiſtory.	*Florence, Siena.*	1524
1451	Hiſtory, Portraits.	*Mantua, Rome.*	1517
1469	Hiſtory.	*Florence.*	1517
1470	Hiſtory.	*Urbin, Rome.*	1524
1470	Hiſt. Port. Graving.	*Nuremberg.*	1528
1474	Hiſt. Sculp. Archit.	*Florence, Rome.*	1563
1477	Hiſtory, Portraits.	*Venice.*	1511
1477	Hiſt. Port. Landſcapes.	*Venice.*	1576
1478	Hiſtory.	*Florence.*	1530
	Hiſtory.	*Rome, Modena.*	
1481	Hiſtory, Architecture.	*Rome.*	1536
1483	Hiſt. Port. Archit.	*Florence, Rome.*	1520
1484	Hiſt. Sculpt.	*Rome, Siena.*	1549
1485	Hiſt. Port.	*Venice, Rome.*	1547
1487	Hiſt. Sculpt.	*Rome.*	1559
1484	Hiſt.	*Venice, Friuli.*	1540
	Hiſt.		

Fran-

	Diſciple of
Franceſco *Primaticcio* Bologneſe Abbate di S. Martino.	*Giulio Romano.*
Giulio Romano.	*Rafaëlle.*
Matturino.	*Rafaëlle.*
Antonio Allegri da *Correggio.*	*Frari da Modena, Mantegna.*
Lucas van Leyden.	
Jacopo da Pontormo.	*Leo. da Vinci, Mariotto Albertinelli, P. Coſimo, Andr. del Sarto.*
Polidoro da Caravaggio.	*Rafaëlle.*
Roſſo Fiorentino.	Studied *Michelangelo.*
Martin Hemskerck.	*Jean Lucas*, and *Schoorel.*
Battiſta Franco Venetiano detto il *Semoleo.*	Studied *Michelangelo.*
Hans *Holbein.*	His Father.
Perino del Vaga.	Studied after *Michelangelo*, then under *Rafaëlle.*
Girolamo da Carpi.	*Benvenuto Gorofalo*, ſtudied *Correggio.*
Ugo da Carpi, he firſt invented Printing with two Plates	
Franc. Mazzuoli *Parmeggiano.*	His two Uncles.
Giacomo *Palma* il Vecchio.	Studied at Rome, and after inſtructed by *Titian.*
Daniele Ricciarelli *da Volterra*	*Il Sodoma, Bald. Peruzzi.*
Franceſco Saluiati, Franceſco de Roſſi.	His Father, *Baccio Bandinelli, Andr. del Sarto.*
Jacopo Ponte da *Baſſano* il Vecchio.	Studied after *Gio. Bellino.*
Don Giulio Clouio.	*Giulio Romano.*
Pirro Ligorio.	*Giulio Romano.*
Giorgio Vaſario.	*Guglielmo da Marſiglia, Andr. del Sarto, Michelangelo.*
Paris Bordon.	*Titian*, imitated *Giorgione.*
Giacomo Robuſti *Tintoretto.*	*Titian*, ſtudied *Michelangelo* for Deſign.
Giov. Porta, after *Giuſeppe Saluiati.*	*Franceſco Saluiati.*
Sir *Ant. More* of *Utrecht.*	*Schoorel.*
Francis Floris.	*Lambert Lombard*, ſtudied *Michelangelo.*
Paolo Farinato.	*Ant. Badille, Nicolo Golfino.*

Born

Born	Excell'd in	Lived at	Died
1490	Hiſt. Archit.	*Bolog. Mantua, France.*	1550
1492	Hiſt. Archit.	*Rome, Mantua.*	1546
	Hiſt.	*Rome*	1527
$14\frac{24}{73}$	Hiſt.	*Lombardy.*	$15\frac{34}{13}$
1494	Hiſt. Graving.	*Low-Countries.*	1533
1494	Hiſt. Port.	*Florence.*	1559
$149\frac{2}{5}$	Hiſt.	*Rome, Naples, Meſſina.*	1543
1496	Hiſt.	*Florence, Rome, France.*	1541
1498	Hiſt.	*Holland.*	1574
	Hiſt.	*Rome, Florence, Urbin, Venice.*	1561
1498	Hiſt. Port.	*Switzerland, London.*	1554
1500	Hiſt.	*Florence, Rome.*	1547
1501	Hiſt. Archit.	*Bologna, Modena, Ferrara, Rome,* &c.	1556
of Wood, then with three, in Imitation of Drawings.			
1504	Hiſt. Port.	*Rome, Parma.*	1540
1508	Hiſt. Port.	*Rome, Venice.*	1556
1509	Hiſt. Sculpt.	*Rome, Florence.*	1566
1510	Hiſt. Port.	*Florence, Rome, Venice.*	1563
$151\frac{0}{9}$	Hiſt. Animals, Landſc.	*Baſſano, Venice.*	1592
$1\frac{5}{4}\frac{11}{9}\frac{1}{8}$	Hiſt. in Miniature.	*Rome.*	1578
	Hiſtory, Architecture.	*Naples, Rome.* about	1573
1511	Hiſtory, Portraits.	*Piſa, Bologna, Florence, Venice, Naples, Rome,* &c.	1574
$15\frac{12}{25}$	Hiſtory, Portraits.	*Venice, France.*	
1512	Hiſtory, Portraits.	*Venice.*	1594
$15\frac{16}{35}$	Hiſtory.	*Venice.*	1585
1519	Hiſtory, Portraits.	*Italy, Spain, Flanders, England.*	1575
1520	Hiſtory.	*Antwerp.*	1570
$15\frac{22}{40}$	Hiſt. Sculpt. Archit.	*Verona, Mantua.*	1606

Pellegrino

	Diſciple of
Pellegrino Tebaldi.	*Dan. da Volterra.*
Andrea Schiauone.	Imitated *Parmeggiano.*
Luca Cangiaſi, or *Cambiaſo.*	His Father.
Federico Barocci.	*Battiſta Venetiano*, ſtudied *Rafaëlle*, and *Correggio.*
Girolamo Mutiano da Breſcia.	*Romanino*, ſtud. *Mic. Ang. Tit.*
Taddeo Zuccaro.	*Ottauiano* his Father, *Pompeo de Fano.*
Bartolomeo *Paſſerotto.*	*Jacopo Vignuola, Tad. Zuccaro.*
Paolo Calliari *Veroneſe.*	His Father, *Ant. Badille.*
Federico Zuccaro.	*Taddeo Zuccaro.*
Martin de Vos.	Studied in *Italy.*
Giacomo *Palma Giouane.*	His Fath. *Ant.* Nephew of of old *Palma*, ſtudied *Titian*, and *Tintoret.*
Paul Bril.	
Raffaelino da Reggio di Modena.	*Fed. Zuccaro.*
Lodouico Carracci.	*Proſpero Fontana, Camillo Procaccino.*
Antonio Tempeſta.	*John Strada* a Fleming.
Agoſtino Carracci.	*Proſpero Fontana, Lodouico*, and *Annibale Carracci.*
Lodouico Cigoli, or *Ciuoli.*	Studied *Andr. del Sarto*, and *Correggio.*
Annibale Carracci.	*Lod. Carracci*, ſtudied *Correggio, Titian, Rafaëlle*, and the Antique.
Gioſeppe Ceſari d'Arpino, Cau. *Gioſeppino.*	*Raff. da Reggio, Lelio da Nouellara*, accord. to Fa. *Reſta.*
Jean Rothamar, call'd *Rottenhamer.*	His Father, *Tintoret.*
Cau. *Franceſco Vanni.*	His Fath. imitated *Barocci.*
Michelangelo Amerigi *Caravaggio.*	Cau. *Gioſeppino.*
Jan Brueghel, call'd Fluweelen, or *Velvet Brueghel.*	*Peter Goe-kindt*, ſtudied in *Italy.*
Ventura Salinbene.	His Father *Arcangelo.*
Adam Elſheimer.	*Philip Uffenbach*, ſtudied in *Rome.*
Guido Reni.	*Dion. Calvart*, the *Carracches.*
Sir Peter Paul *Rubens.*	*Adam van Noort, Otho Venius*, ſtudied in *Italy.*
Franceſco Albani.	*D. Calv. Guido*, the *Carrach.*

Born

Born	Excell'd in	Lived at	Died
1522	Hiſt. Architecture.	*Bolog. Rome, Mil. Mad.*	1592
1522	Hiſtory.	*Venice.*	1582
1527	Hiſtory.	*Genoa, Spain.*	1583
1528	Hiſtory, Religious Subjects chiefly.	*Urbin, Rome.*	1612
1528	Hiſt. Port. Landſc.	*Rome.*	1590
1529	Hiſtory.	*Rome.*	1566
	Hiſtory, Portraits.	*Rome.*	
1533	Hiſt. Port.	*Venice.*	1588
1545	Hiſt. Port.	*Rome, France, Spain, England.*	1609
1540	Hiſt.	*Antwerp.*	1604
1544	Hiſt.	*Venice.*	1628
1550	Landſc.	*Antwerp, Rome.*	1622
1552	Hiſt.	*Rome.*	1580
1555	Hiſt.	*Bologna, Rome.*	1619
1555	Battels, Huntings,	*Rome.*	1630
1557	Hiſt. Graving.	*Bologna, Rome, Parma.*	1602
1559	Hiſt.	*Florence, Rome.*	1613
1560	Hiſt.	*Bologna, Rome.*	1609
1560	Hiſt.	*Rome, Naples.*	1640
1564	Hiſt.	*Venice, Bavaria.*	1604
1568	Hiſt. Relig. Subjects.	*Siena.*	1615
1569	Hiſt. half Fig.	*Rome, Naples, Malta.*	1609
1569	Wakes, Fairs, Land. little.		1625
	Hiſt.	*Rome, &c.*	
1574	Hiſt. Landſcap. and Night Pieces.	*Rome.*	about 1510
1575	Hiſt.	*Bologna, Rome.*	1642
1577	Hiſt. Port.	*Antwerp.*	1640
1578	Hiſt.	*Bologna, Rome.*	1660

Gioſeppe

	Diſciple of
Gioſeppe Ribera *Spagnoletto.*	*Michelang. Caravaggio.*
Dominico Zampieri, called *Dominichino.*	*D. Calvart*, the *Carracches.*
Cau. Giov. *Lanfranco.*	*Agoſt. An. Carracci*, ſtudied *Raff.* and *Correggio.*
Simon Voüet.	His Father.
Ant. Carracci, call'd *il Gobbo.*	*Annibale.*
Giov. Franc. Barbieri detto il *Guercino da Cento.*	*Benedetto Gennari.*
Nicolas *Pouſſin.*	Had obſcure Maſters.
Pietro Berettini *da Cortona.*	A Florentine Paint. at *Rome.*
Mario Nuzzi *di Fiori.*	*Tomaſo Salini.*
Sir Anthony *Van-Dyck.*	*Rubens.*
Gaſpero Dughet, which he chang'd for *Pouſſin.*	His Brother-in-law *Nicolas Pouſſin.*
Michelang. Cerquozzi *delle Battaglie.*	*Ant. Saluatti Bologneſe.*
Benedetto Caſtiglione *Genoeſe.*	*Batt. Paggi*, inſtr. by *Van-Dyck*, and ſtudied *Pouſſin*
Claude Gille *de Lorrain.*	*Agoſtino Taſſo.*
Andrea Ouche, alias *Sacchi.*	*Albani.*
Rembrandt van Rheyn.	*Leſman* of *Amſterdam.*
Adriaen Brouwer.	*Frans Hals.*
Giacomo Corteſi Jeſuita detto il *Borgognone.*	
Mr. *Sam. Cooper.*	Mr. *Hoſkins*, ſtudied *V. Dyck.*
Mr. *Will. Dobſon.*	
Michelangelo Pace, call'd di *Campidoglio.*	*Fioravanti.*
Abr. *Diepenbec.*	*Rubens.*
Pietro Teſta.	
Salvator Roſa.	*Daniele Falcone.*
Filippo Laura.	
Carlo Dolce.	
Euſtache *le Sueur.*	*Voüet.*
Sir *Peter Lely.*	*De Grebber* of *Haerlem*,
Sebaſtien Bourbon.	Studied in *Rome.*
Charles *Le Brun.*	His Father *Voüet.*
Carlo Maratti.	*Andr. Sacchi.*
Luca Giordano, call'd Luca fà Preſto.	*P. da. Cortona.*
Ciro Ferri.	*P. da Cortona.*
Mr. *John Riley.*	*Zouſt*, *Fuller.*
Giuſeppe Paſſari.	*Carlo Maratti.*

born

Born	Excell'd in	Lived at	Died
	Hiſt.	*Naples.*	
1581	Hiſt.	*Bologna, Rome, Naples.*	1641
1581	Hiſt.	*Rome, Parma, Naples.*	1647
1582	Hiſt. Port.	*Rome, Paris.*	1641
1583	Hiſt.	*Rome.*	1618
1590	Hiſt.	*Rome, Bologna.*	1666
1594	Hiſt. ſmall Fig.	*Rome.*	1665
1596	Hiſt.	*Rome, Florence.*	1669
1599	Flowers.	*Rome.*	1672
1599	Hiſt. Port.	*Antwerp, Italy, Lond.*	1641
1600	Landſc.	*Rome.*	1663
1600	Battels, Fruit.	*Rome.*	1660
	Hiſt. Landſc. Animals.	Rambled in *Italy.*	
1600	Lanſc.	*Rome.*	1682
	Hiſt.	*Rome.*	
1606	Hiſt. Port.	*Holland.*	1668
1608	Boors, and Drolls.	*Antwerp.*	1638
	Battels.		
1609	Port. in Miniature.	*London.*	1672
1610	Port.	*London, Oxford.*	1647
1610	Fruit, and Still Life.	*Rome.*	1670
	Hiſt.		
1611	Hiſt.	*Rome.*	1648
1614	Hiſt. Landſc.	*Rome.*	1673
	Hiſt. ſmall.		
1616	Hiſt.		1694
1617	Hiſt.	*Paris.*	1655
1617	Port.	*London.*	1680
1619	Hiſt. Landſ.	*Rome, Sweden, Paris.*	1673
1620	Hiſt.	*Paris.*	1690
1624/25	Hiſt. Port.	*Rome.*	1713
1626	Hiſt.	*Rome, Florence, Naples, Madrid.*	1694
	Hiſt.		
1646	Port.	*London.*	1691
1654	Hiſt.	*Rome.*	1714

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MVSEVM BRITANNICVM